The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JANUARY 19, 1921

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THE NATIONAL THEATRICAL WEEKLY

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The NEW YORK CLIPPER
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EQUITY DEMANDS REMOVAL OF SHUBERTS FROM P. M. A.

Actors' Organization Charges That Big Producing Concern Has Violated Basic Agreement of 1919—Shuberts Deny All Charges—Principals Meet to Settle Matter Today

The Actors' Equity Association which, last week, demanded that the Shuberts be ousted from the Producing Managers' Association, stated on Monday that it is more determined than ever to push the charges of flagrant violation of the basic agreement of 1919 between Equity and the Producing Managers' Association on the part of the Shuberts. These violations, according to the written statement filed with Sam Harris, president of the producers' association, comprise unfair discrimination, failure to give contracts to Equity members, failure to pay according to contract and the dismissal of actors who complained of such failure. The letter further states that for some time after the basic agreement was formed, a number of claims, similar to those enumerated, were settled individually, but this policy was done away with when complaining members were discharged from the employ of the Shuberts, and because it was evident that these numerous breaches of faith were part of a clearly defined Shubert policy. This feeling resulted in Equity's decision to accumulate a large amount of evidence before requesting the P. M. A. to sever its connections with the Shuberts, which it has now done.

According to this alleged evidence, presented by the Equity members of certain Shubert productions, namely "Maytime," "Passing Show of 1918," and "Cinderella on Broadway," were not given Equity contracts, calling for eight performances a week, but were required to sign either independent contracts, calling for nine performances (not including Sunday) without any extra compensation or standard contracts calling for nine performances and a Sunday show.

A number of cases are cited to show that discrimination was being employed against Equity members. Frank Gillmore states that there are a large number of complaints of each of these types, which are quoted from Equity's letter to the Producing Managers' Association:

"(a) Miss ———— who had been in the employ of the Messrs. Shubert applied for re-engagement. She was asked if she was an Equity member. Upon answering "yes" her name was taken. She was not sent for, the others applying at the same time who said they were not members were engaged.

(b) Miss ———— who had been in the employ of the Messrs. Shubert applied for re-engagement. She was told to report for rehearsal. On reporting she was asked if she was an Equity member. When answering that she was, she was told that she would be notified. She was not sent for, although other applicants who said they were not members were sent for and employed.

(c) Miss ———— applying for an engagement was asked if she was Equity. Upon replying "yes" she was told that work would not be given Equity girls.

Instances of the above kind are common. Equity members demanding an Equity contract upon making this demand were refused employment.

There have been numerous cases where applicants requesting Equity *contracts* received the same treatment as those who, as above, stated that they were Equity members.

Complaints of this kind have been numerous.

Equity members making complaint regarding breaches of their contract of employment or requesting compensation for extra performances as called for by the contract were first asked not to insist upon payment, and upon insisting were given their notice.

Mr. ———— having an Equity contract requested pay for extra performances as called for by it. The company manager tried to get him to withdraw the claim. Upon his refusal he was paid for the extra performance, at the same time given his notice.

Affidavits of various members have been submitted showing similar breaches.

Members who, in 1919, insisted upon the provisions of their contract being lived up to, were not re-engaged by the Shubert management in any company in 1920.

Miss ———— worked with a company of the Messrs. Shubert which insisted on its rights and were awarded them by arbitration. She applied for an engagement. Upon her stating that she had been in the above company she was told she had an awful nerve to ask for work and was refused employment."

Following these charges, which Lee Shubert later characterized as being based on "dinky little matters," the letter goes on to say:

"In further violation of the basic agreement, the Messrs. Shubert have instructed various of the company managers to require members to deny their membership and if they refused to do so and insisted on Equity contracts, to give them their notice and replace them as soon as possible. This is evidenced by the fact that repeatedly members requesting pay from the company manager have been told by him in substance that if he, the member, insisted it would cost him his job as he, the manager, had written orders from the office to get rid of actors insisting on Equity requirements."

This last statement gave strength to a story to the effect that Equity had in its possession a letter sent out by the Shuberts to the various managers of their companies, ordering them to give Equity members in their casts two weeks' notice as soon as they possibly could. When asked to substantiate this report, officers of the Actors' Equity Association refused to affirm or deny it, although one of them admitted that Equity must certainly have been well prepared to offer evidence of such a nature when the charges against the Shuberts were formally made.

On Friday afternoon, the Producing Managers' Association met to consider

(*Continued on page* 6)

ALL STAR "MARY" GOING OUT

George M. Cohan is closing his number two company of "Mary," now playing in the middle west, and in two weeks will jump it back to New York for reorganization.

An all-star cast is being engaged and the show will then go to Boston for a run.

The original "Mary" production, now at the Knickerbocker Theatre, played a long and successful run at the Tremont Theatre in Boston before coming to New York.

There is a big demand that the show return, but as Cohan cannot remove that show from the Knickerbocker, he plans eo send one back to Boston which will be even better than the original production.

Bessie McCoy is the first of the all-star cast to be engaged.

"ROLY BOLY GIRLS" STRANDED

PIEDMONT, W. Va., Jan. 17.—"Roly Boly Girls," a tab show with thirteen people, closed suddenly without notice here on Saturday, leaving the company stranded. Four of the girls remained here in town, not having enough money to travel further. The rest of the company went on to Cumberland, Maryland, having just about enough carfare to get there. The cast was engaged in New York. The girls say they were not given contracts.

COHAN OPENS ANOTHER 'TAVERN'

A number two company of George M. Cohan's "The Tavern" is now in rehearsal, with Lowell Sherman playing the role of the Vagabond, created in the original production by Arnold Daly. Joe Allen will play Spencer Charter's role, and others in the cast are Norman Hackett, William Thorne, Jack Warner and Eugenie Blair. The show opens in Rochester on Thursday, January 27, and the following week goes to Chicago for a run.

ANOTHER COAST SHOW CLOSES

SAN FRANCISCO, Cal., January 19.—"Breakfast in Bed," the A. H. Woods' bedroom farce, starring Florence Moore, closes here on Saturday night. The show will be brought back to New York next week.

This is the second Woods' attraction in two weeks to close on the coast, "The Girl in the Limousine," having been jumped from Oakland to New York only last week.

OWEN MOORE IN HOSPITAL

Owen Moore, former husband of Mary Pickford, and well known as a motion picture actor, is in the Post Gradute Hospital suffering from a severe ailment which has affected the tissues of his right hand and wrist. Up to the time of the CLIPPER'S going to press, no diagnosis of the case had been made by the hospital surgeons.

"SALLY" STARS FRIARS GUESTS

Marilyn Miller and Leon Errol, co-stars of Flo Zeigfeld's "Sally," are to be the guests of the Friars at a beefsteak dinner and dance to be held at the Monastary on Jenuary 23rd, in their honor.

TRULY SHATTUCK IN PICTURES

Truly Shattuck, who has appeared in musical comedy, opera and vaudeville, is now in California, playing an important part in a Dorothy Dalton special production, entitled "The Money Master," which Lasky is producing.

JOLSON'S ILLNESS CLOSES "SINBAD"

"Sinbad," Al Jolson's perennial vehicle, closed temporarily in Philadelphia recently, as the result of the star's urgent need of a rest. Jolson, who is now in Palm Beach, has been in poor health for some time, this being the third time that his condition has compelled him to leave the cast of the production.

During the show's second engagement in Chicago recently, Ernest Hare, Jolson's understudy, filled in when Jolson was ill, with the result that business fell from over $7,000, taken in at Jolson's last performance, to $500 on the following night. The Shuberts have therefore decided to close the show when the star is indisposed.

Jolson will return to New York next year in a new Winter Garden production. "Sinbad" which reopens in the East on January 31, will close at the end of the present season after a run of four years.

ETHEL BARRYMORE IN HOSPITAL

CINCINNATI, Ohio, Jan. 17.—Miss Ethel Barrymore has been removed from her apartments at the Sinton Hotel, to the Christ Hospital. She is suffering from articular rheumatism. Dr. Oliver P. Holt, the player's physician, states that while Miss Barrymore's condition is not dangerous, it is of absolute importance that the best of care be given her and that she be kept quiet and without undue excitement. Miss Barrymore has been ill one week. She was compelled to close her engagement at the Grand Opera House, where she was appearing in "Declassee." Further engagements for the time being have been cancelled. Miss Barrymore is accompanied on tour by her three young children. The members of the company are at Cincinnati, awaiting the outcome of the illness.

"HITCHY-KOO" GETS $22,270

"Hitchy-Koo," the Dillingham show featuring Raymond Hitchcock, drew $22,270 at the Broad Street Theatre, Newark, last week, where it played eight performances to a $3 top. These receipts broke the season's record of $21,070 established a few weeks ago in this house by "Sally," which is playing to such enormous business at the New Amsterdam. Neither of these productions, however, came very close to the amount hauled down by Al Jolson in "Sinbad," which drew more than $25,000 during its last engagement at this house before the present season began.

DOUGHTY'S WIFE SUES HIM

TORONTO, Jan. 15.—Mrs. Constance Ann Doughty has brought action for alimony against her husband, John Doughty, who is about to face trial on charge of conspiring to kidnap Ambrose Small, missing theatre magnate. In the papers she asks for $30.00 a week interim alimony, and the usual court allowance.

MORNING SHOW FOR "LINCOLN"

CLEVELAND, Ohio, Jan. 15.—"Abraham Lincoln," the John Drinkwater drama playing at the Euclid Avenue Opera House, was presented here three times today. A morning show for children was given besides the usual matinee and evening performances.

CHANGES IN "IRENE" CAST

A couple cast changes in "Irene" became effective Monday with May King and Jane King replacing Eva Puck and Gladys Miller, respectively.

AMUSEMENT TAX LIKELY TO BE MADE PERMANENT ONE

Will Provide Revenue to Cover Deficit Created by Loss of Liquor Revenues—Tax Is Small, But Nationwide in Scope

WASHINGTON, D. C., Jan. 17.—The present tax on admissions to theatres and all other places of amusement stands a good chance of never being revoked, and becoming a source of permanent revenue to the government.

Scores of members in both houses profess to honestly believe that it should be made permanent.

This tax, to which theatre managers and patrons have given comparatively little, if any, consideration was not intended as a permanent levy when the legislature originally passed the law. There is, however, a large deficit in the income of the government, due to the prohibition measure. The income received from the liquor business each year was enormous, and some other industries will have to furnish the money that Uncle Sam has been receiving from the brewers and distillers.

To make up this deficit in the income of Uncle Sam, the patrons of several industries have been considered. It is said about the hotels where Congressmen are found, however, that the amusement business is, among all considered, the best one to produce a big revenue for the government. The public will probably never object to the tax on their amusement because if they want amusement they will have it no matter what the tax may be.

This to a great extent has been borne out by the records in the show business since the tax was first imposed, all records for enormous receipts having been broken. Legislators claim also, that the tax on amusements is so small per person, that it makes no really noticeable difference to the individuals, and the demand for amusement is so general that every member of the public is reached, whereas in the other fields considered for taxation, only certain individuals are made the subjects of taxation, and the revenue received is inconsequential.

MARY GARDEN ANNOUNCES PLANS

CHICAGO, Jan. 15.—The appointment of Mary Garden as director of the Chicago Grand Opera Company has given rise to much speculation here as to her prospective plans. Her position, in that it is the only one of its kind held by a woman, has aroused the deepest interest throughout the country as well as in Chicago.

In answer to a number of inquiries, she said that she intends to surround herself with the greatest artists obtainable, but that she would not pay any fancy salaries. Nor will she tolerate temperament, although she admitted that in dealing with Latin races, kindness and tact are of the greatest importance. When asked whether she will produce opera in English, she said:

"When good opera comes to be written by English and American composers, I would have their work performed in English, for English as a singing language is as understandable as any other, as demonstrated by John McCormack, the greatest exponent of English singing I have ever heard.

"If McCormack, why not others? But singing French, Italian or German operas in English—no, no! At the Metropolitan in New York I heard 'Parsifal' being massacred in English, and I thought the language as outrageous to the ear as the scenery was to the eye. Wagner surely did not deserve such treatment.

"I am, of course, for opera in English. American opera, of course, not French, Italian or German operas. Real American opera sung in English is my most cherished hope, but I would not hurt the chances of American composers by presenting in English operas that are written by foreigners."

Although the name of her assistant has not yet been announced, Ben H. Atwell, publicity representative of the Chicago Opera Association, and Charles L. Wagner, concert manager for Miss Garden on her tour this year, have been prominently mentioned for the post.

EDITH DAY OUT OF "IRENE"

LONDON, Jan. 11.—Edith Day, who headed the cast of "Irene," playing one of the important English theatres, failed to appear at the evening performance, and her place was assumed by one of the chorus girls. This is not the first time Miss Day had deserted her art, and her absence tonight has been considered final. It is stated that Miss Day may bring suit against the "Irene" management, during the trial of which it is possible she may bring out her reasons for her temporary retirement from the play.

WORLD'S FAIR FOR PHILADELPHIA

PHILADELPHIA, Jan. 17.—Plans are now progressing for the World's Fair to be held here in 1926, to celebrate the one hundred and fiftieth anniversary of the Declaration of Independence. There have been some slight objections, on the grounds of expense, raised, but these have apparently been over-ruled and no attention paid to them.

Mayor Moore has appointed a committee of one hundred to make arrangements for the fair, and every person selected, has accepted. John Wanamaker, who was on the financial committee of the Centennial Exposition in 1876, is vice-chairman of the committee.

One of the first moves towards getting the plans started, will be to appropriate $50,000 for preliminary expenses. Steps are being taken to place before President-elect Harding, a summary of the plans, and to ask him to transmit to the League of Nations, or whatever international body may succeed it, an invitation to meet in Philadelphia in 1926. Another assemblage that will be invited, is a congress of all nations of the Western Hemisphere, to be call the Pan-American Union.

Next July, a formal invitation will be extended to the International Olympic Committee, to make the fair the scene of the Olympic games of July and August in 1926.

BIG ADVANCE SALE FOR MECCA

CHICAGO, Ill., Jan. 17.—"Mecca" opened a box office advance last Wednesday and was reported to have been swamped the first day. According to a statement made public, over 5,000 mail orders for seats had been received the first day.

Herbert M. Johnson, formerly executive director of the Chicago Opera Association, which position is now held by Mary Garden, was on hand personally to supervise the mail orders. This was done in order to prohibit the tickets from falling into the hands of speculators.

Mr. Johnson invited a committee of newspapermen to watch the filling of the advance orders, so as to assure the public that they were endeavoring to keep the pasteboards from being evilly passed onto the wily speculator.

The production opens on Jan. 25.

NEW THEATRE FOR TERRE HAUTE

TERRE HAUTE, Ind., Jan. 11.—T. W. Barhydt, Ralph A. Kohn, Henry L. Salisbury, and Henry J. Baker, are the directors of a newly incorporated amusement enterprise to be known as the Indiana Theatre Co. Work on the new building will be started March 1. The organization will have a capital of $200,000 common stock, and $350,000 8 per cent. preferred shares.

ERLANGER GETS MORE HOUSES

A. L. Erlanger, who recently took over the holdings of the late Will J. Davis in Chicago, added more to his chain of theatres, last week by the aquisition of all the interests of J. Fred Zimmerman, in the Metropolis Company, which operates the Colonial Theatre in Chicago.

Incidentally, Erlanger also closed a deal whereby the Bastable theatre in Syracuse became his property last week. This theatre was leased from the General Amusement Company, for a term of years. The Erlanger attractions will play the Bastable Theatre on the close of Erlanger's lease on the Empire Theatre in Syracuse on March 20th. The Bastable will open under the Erlanger management on March 24th.

The contract under which Erlanger has secured the Bastable Theatre calls for only first-class attractions to be booked into the house. According to the contract, all bookings into the Bastable Theatre, are subject to approval or rejection by Mr. Bastable. The house will run legitimate attractions one-half of the week, booked by Erlanger, and Columbia Wheel burlesque shows the other half.

The last K. & E. attraction to play the house will be David Warfield in "Peter Grimm," which opens there on March 19.

15 SUITS AGAINST HUSSEY

Jimmy Hussey was named defendant in fifteen separate Municipal Court actions last week by as many former members of the now defunct Jimmy Hussey "Tattle Tales" revue. Eight are suing for $56.25 each, namely, Gladys Stockton, Jessie Gorman, Rena Miller, Glen Darling, Lillian Washburn, Grace Evan, Wilner Walton and Jane King, and seven others for $45 each, Rose Le Roy, Clee Lewis, May Reeves, Mabelle Morrow, Percy Glendenning, Florence Donia and May Swift. The salary claims, filed through the Paul Turner office, represents one week's salary to each.

Hussey, through his attorneys, Henry J. and Frederick E. Goldsmith, avers that at the most there is only one day's salary due them, alleging he gave them notice three weeks before the show closed, and that thereafter they worked with the understanding the "Tattle Tales" revue would close any day.

GOLDEN GIVES EXTRA MATINEES

"Lightnin'" and "The First Year," the two Golden comedies playing at the Gaiety and Little theatres, respectively, will play three matinee performances a week regularly, bginning, in th case of the former, on Friday of this week, when the entire company of "The First Year" will be the guests of Frank Bacon. Tomorrow at the Little Theatre the same policy, which will be adhered to as long as these plays remain in New York, will be inaugurated, the "Lightnin'" company being Frank Craven's special guests on this occasion, which will be the first the members of the older company have had to see "The First Year."

The undiminishing demand for tickets for these attractions is responsible for Golden's move, which will probably be welcomed by many people who have been unable to gain admission to either of them.

ANTI-BLUE LAW LEAGUE FORMED

WASHINGTON, D. C., Jan. 13.—The Anti-Blue League of America is the title of a new organization which has established quarters in the Capital City. Liberty has been chosen as an emblem. Committees have been appointed to take steps tending to repeal all existing State blue laws and to combat agitation for such new ones having a tendency to disarrange the desires of the public.

EVANSTON NOT A SUBURB

CHICAGO, Ill., Jan. 17.—Gilbert K. Chesterton, English essayist and novelist, is in bad with the women of Evanston. Mr. Chesterton refused to lecture in Evanston during his forthcoming American tour because "Evanston is just a suburb." Mrs. Walter H. Atwater, president of the Drama League, says he may some day want to change his mind.

GETTING AFTER "SPECS"

It looks as though ticket speculators are in for some hard times now that Commissioner William M. Williams, Chief of the Internal Revenue Bureau, has issued an order compelling all ticket speculators to make a complete return, which will include every ticket sold and the amount paid for it. When the brokers charge in excess of fifty cents over the regular price for seats, they will have to go fifty-fifty with the Government. It is confidently expected that this latter provision will discourage large-scale gouging, such as has been characteristic of the last three years.

The scalpers, however, have more than the Internal Revenue Bureau to contend with; this was indicated last week when three drastic bills, backed by big theatrical interests and aimed at the "specs," were presented in Albany. One is framed to put the "barker" out of business. The second compels the ticket speculator to take out a license and certify his purpose not to charge more than fifty cents per ticket in excess of the box office price. The third authorizes the New York Board of Aldermen to issue licenses to the speculators. These laws make the penalty for violation a misdemeanor, punishable by $500 fine and a year in jail.

POLICE AND ROBBERS BATTLE

CHICAGO, Ill., Jan. 17.—The Frolic Theatre, Hyde Park's fashionable theatre, was the scene of a hard fight between police and holdup men. The bandits held up Miss Mary Payne, cashier of the theatre. Miss Payne was selling tickets when the holdup men approached her. He put a gun to her head and demanded all the money in the drawer. The bandit grabbed $30 in bills and some small change which was laying out in plain sight. The Flivver Squad, composed of expert riflemen came into sight immediately and opened fire on the theatre holdups but the latter escaped. It is thought that these men are the same that have been holding up outing theatres recently. Some of the other theatres robbed were the Howard, Monogram and Reeves. All houses lost a considerable amount in ready cash.

BIG BUSINESS IN WHEELING

WHEELING, W. Va.—The country-wide slump in theatricals has not struck this city which at present is doing the best business of the year. At the Court Theatre, George M. Cohan's "Mary" recently played three nights and a matinee to capacity business amounting to $8,000. Al G. Fields' Minstrels broke all their previous records by playing to $7,500 for three nights and one matinee.

For the week of January 10, Griffith's "Way Down East" broke the record of "The Birth of a Nation" by $1,000, doing $11,000 on the week. A return engagement of the photoplay will be played later in the season.

All the movie houses are also doing great business.

DILLON TO MANAGE "MECCA"

John J. Dillon, who during the past season had been manager of "Aphrodite," which during its tour has broken many records for attendance and receipts, notably the one in Cleveland, where, for one week's business, a total of nearly $100,000 was taken in, closed as manager of that show on January 15.

On the 22d he assumes the managership of "Mecca," taking the show direct to Chicago, where it opens on Tuesday night, January 25.

DOT BARNETTE AND BERT ROSE

The picture on the front page of this issue, represents Dot Barnette and Bert Rose. Mr. Rose is scoring heavily with his comedy in "The Cabaret Girls," under the management of Mike Kelly.

Miss Barnette, who is the featured woman with the same company, although she is small as a pony, also carries her share of the entertaining well, all through the performance. "The Cabaret Girls" are at the Gayety Theatre, Brooklyn, this week.

PRESIDENT OF U. S. PHOTOPLAY CORP. MYSTERIOUSLY DISAPPEARS

Captain Frederick F. Stoll Has Not Been Heard from Since December 26—Left New York to Visit Mother and Raise Money for Completion of Special Picture

Captain Frederick F. Stoll, president of the United States Photoplay Corporation, who left New York on December 14 for Chicago, ostensibly to visit his aged mother and to raise some money for the completion of "Determination," a picture in the production of which the corporation has been engaged for the past eight months, has not been heard from since December 26, according to an affidavit filed last Thursday by C. L. Wakeman, secretary of the corporation, in the Bergen County Circuit Court, Hackensack, N. J. This statement came as a result of two actions for breach of contract, instituted against the corporation by Harry McRae Webster, former director of the film, and Richard C. Travers, former leading man of the company engaged for the picture. These actions are for $35,000 and $7,500 respectively, both plaintiffs alleging that they were hired on May 14, the director at a salary of $1,000 a week, and the actor at $650. According to their complaint filed through Hess and Kahn, their attorneys, they were both suddenly discharged last July, although their contracts had some months to run. The case came up for trial last Tuesday, but was postponed until Thursday by request of the defendant, whose attorney stated that Captain Stoll was an important witness as he carried on transactions with the plaintiffs, personally. Stoll, however, did not appear, the case being postponed until some information of his whereabouts can be secured.

In the affidavit, Wakeman states that he received a wire from Stoll on December 19, saying that he was about to leave for Los Angeles. When he left New York, he had in his possession part of the film of the picture, five-eighths of which is said to be completed, in order to raise funds necessary for its completion. On the 26th of December, he wired from Los Angeles that he would leave for New York on the following day. He has not been heard from since, in spite of every effort to trace him. The secretary of the corporation says that he has wired hotels in Chicago and Los Angeles and other western cities but has been unable to solve the mystery of his disappearance. His mother, whose home is in Chicago, says that she has not heard from him since December 15 when he spent a few moments with her.

When questioned by a CLIPPER reporter on Monday at the corporation's offices at 227 West 45th street, Mr. Wakeman said: "My own opinion on the matter is that Captain Stoll has either met with some accident or that he has had a severe recurrence of rheumatic trouble which he contracted last fall. I can see no reason why he would not get in touch with us immediately if he possibly could. We have made good progress on the picture, a story of the underworld, of which he is the author and are in a position to complete it within the next two months. Although we have not done any work on it during the last month, production will be resumed this week, whether the captain puts in his appearance or not."

The company was incorporated in Delaware in July, 1919, with a capitalization of $2,000,000. Since that time, it has sold about $500,000 worth of stock. At first, the stock was sold at $5 a share, the par value being $10. It was later boosted to $7.50, then to $10 and finally to $15, large sums having been invested at each of these prices. The corporation leased the E. K. Lincoln studios in Grantwood, N. J., for 26 months at $100 a day, the total rental amounting to about $80,000.

When asked some time ago why he thought the picture would be a success, Captain Stoll said, "Dr. C. H. Parkhurst has stated that it is a story that will live because the public knows so little about the unfortunates of the underworld, and B. S. Young, Past-Supreme Chancellor of the Knights of Pythias, one of the brainiest men in the United States, calls it a story of a master-mind."

Stoll's experience in the show business is almost entirely confined to his association with Kiralfy Brothers during the Chicago Fair in 1893, the staging of an Elks' Carnival in Salt Lake City and the backing of several shows.

STUDYING THEATRE TAX METHODS

Stuart F. Reed, Congressman from West Virginia, is in New York, studying the methods employed at the New York Hippodrome towards the collection of the Federal tax imposed on all tickets. The Hipodrome was selected because it brings to the Government the greatest amount of tax collcted from any amusement enterprise in the United States. Mr. Reed will casually visit other houses in New York City. He will make use of the information gleaned when the new tax measures are proposed by Congress. He is a member of the committee on amusement taxation.

KEENAN TO HAVE OWN THEATER

LOS ANGELES, Cal., Jan. 15.—Frank Keenan, states that he will construct a new theatre either in Los Angeles or San Francisco, more probably in the former city. Mr. Keenan intimates that an efficient stock company will be organized for the purpose of presenting what he terms "Realistic and human, instead of sensational plays." At present Mr. Keenan is playing in "John Ferguson" having opened at San Diego, Cal., on Monday last, and will play the larger cities of the West.

STARVATION FACES OPERA STARS

Starvation conditions in Poland and the inability of the public to suport its artists at even the slender pay allowed them by the government, is driving the Warsaw Opera Company out of the country. The company will leave for an extended tour in the United States later in the season.

VICTOR ARTISTS RESUME TOUR

The eight Victor Talking Machine artists, who have been touring the country off and on the past few months, will resume their concert routes the 23d of this month. The concert is for the purpose of co-operating with the various Victor dealers in each city, and is booked by P. W. Simon of the Henry Burr Music Co. The octet is composed of Henry Burr (head of the publishing corporation bearing his name), Al Campbell, Frank Croxton, Billy Murray, Fred Van Eps (banjoist), Frank Banta (pianist), John Meyer and Monroe Silver (monologist). The first two named also comprise the Campbell & Burr phonograph duo, while the Peerless Quartette and the Sterling Trio is composed of the various solo artists.

The bookings of these artists are arranged in a novel manner. The concert hall in each city is engaged by the local Victor Dealers' Association or the leading local Victor dealer or possibly two or three or four or more in combination have decided to make a splurge on their Victor records' selling campaign.

"COGNAC" AT THE PRINCESS

The Messrs. Shubert will present "Cognac," a new play by David Arnold Balch, at the Princess Theatre on Monday, January 24th. In the cast will be seen, Tom Powers, Beatrice Prentiss, James Seeley, Sylvia Field, Leonard Doyle, Marie Day, Cyrus Wood, Edith King, Harry Humphrey and Harry Hamalainen. The play will have its premiere in Stamford on Friday.

"THE LAME DUCK" SEEN

SANTA BARBARA, Cal., Jan. 15.—"The Lame Duck" by Victor Mapes, author of "The Hottentot" and "The Boomerang" was produced this evening by the Santa Barbara Community Arts Association. Local talent assumed the various roles. The play will be presented in New York towards the close of the present season, with Richard Bennett in the leading character. The production is a French melodrama in three acts, and was staged by Miss Edna Schmitt, formerly of the Whiting Lyceum Bureau of Boston, Mass. This was the first three act play ever presented at the Community auditorium, all previous attempts being limited to one act.

CHANGES IN ROCK REVUE

The William Rock Revue, which played a financially disastrous engagement on Broadway early in the season, is now getting some money on the road.

The piece in which Billy Van and James J. Corbett are featured played to good business in Washington last week and now is doing a week of one nighter's through Pennsylvania and Maryland. A number of changes have recently been made in the cast. Marion Sunshine and Johnny Dale are out of the cast and Walsh and Edwards, a vaudeville act, have joined.

The show goes into the Wilbur Theatre, Boston, on January 24.

"KINDLING" AUTHOR SUED

SAN FRANCISCO, Jan. 17.—Charles A. Kenyon, playwright who wrote "Kindling," is defendant in a suit for $1,000 a month separate maintenance filed by Mrs. Elsa Cook Kenyon. Mrs. Kenyon obtained a restraining order from Judge M. Owens to prevent Kenyon disposing of property and money in bank pending the outcome of the suit. She charges Kenyon deserted her October 1, 1919. They were married May 28, 1917. His income, according to the complaint, is in excess of $2,000 a month.

HOMAGE PAID TO EVANS' MEMORY

CHICAGO, Ill., Jan. 17.—Last week a tribute was paid to the memory of George ("Honey Boy") Evans, famous minstrel, by a troupe of minstrels who were passing through Streator, Ill., where the famous "boy" lays. The entire company went to the grave. A song, a prayer, made an impressive scene. Minstrels passing through Streator, individually or collectively, always pay homage to "Honey Boy" before leaving that section of the country.

"HONOLULU GIRL" TO TOUR

CHICAGO, Ill., Jan. 17.—Norman Friedenwald is busily engaged in getting his "Honolulu Girl" company together. He plans to make a road tour within the next few weeks. Friedenwald disbanded his company last month, claiming to have lost $19,000 on the season. "Honolulu Girl," a former tabloid, has been one of the regular road attractions through the middle west.

RECORD SHOP SUES NORWORTH

DETROIT, Mich., Jan. 17.—The Cunningham Phonograph shop, a local concern, has filed suit for $10,000 damages against Jack Norworth, who appeared here in "My Lady Friends," in which they claim that Norworth had contracted to appear at a noon concert in their store, and had failed to do so, the failure damaging their business.

TO TAKE OUT "JOYLAND"

Al. Gorman and Company, a newly organized amusement firm, have taken over the rights to "The Joyland Circus and Exposition," and will tour the show, a sixteen-car aggregation, through the country, playing the various state fairs and expositions.

PRISONERS TO SEE "GHOSTS"

"Three Live Ghosts," the comedy now at the Nora Bayes Theatre, will be presented at Sing Sing, on Sunday afternoon, January 30th. It will be presented by the Mutual Welfare League through arrangement with Max Marcin.

SAVED FROM STORM, THEN BEATEN

BOSTON, Jan. 15.—Marie Prince, a dancer with the "Hitchy Koo" show last season, told Judge Bell in the Suffolk divorce court last week that John E. Nevin, her youthful husband, slapped her face for a Christmas gift fifteen days after they were married, knocked her down the month following, and six months later welcomed her with a blow on the jaw which knocked her unconscious after she had been rescued from drowning in Lake Michigan. The dancer was awarded the divorce she sought.

Nevin, the young husband, is a public accountant in Chicago. His wife accused him of having a "terrible temper." The dancer, who is a striking brunette, said she married Nevin December 10, 1919, in Boston, at a time when she was dancing with the show. They lived for a time with her mother, Mrs. Elizabeth Stiner, at 178 Brighton avenue.

The Christmas quarrel of which she tells took place in the mother's home, she testified, as did the alleged incident in January. They lived on together, however, and the following July the young couple went to Chicago to visit her husband's parents.

Her sister was in Chicago at that time, she continued. One day, she and her sister met a man friend of the latter who invited them for a sail in his small craft on Lake Michigan. A storm blew up and raged to such proportions that it was necessary for a coast guard crew to put out to bring them in.

Their danger was great, and a huge crowd assembled along the shore, she testified. Her husband was in the assemblage.

According to the pretty dancer, instead of welcoming her with caresses and a demonstration of joy at her safe landing, he led her to a nearby park, shook and scolded her, ending up with a right to the jaw that knocked her unconscious.

She quit her husband immediately after that, she testified, and returned to her mother in this city.

The case was not contested. With the divorce the dancer was given the right to resume her maiden name, Marie Prince, which is the name she uses on the stage.

THEATER FOR COLORED PATRONS

BALTIMORE, Md., Jan. 17.—The Washington Theatre Company, a corporation with a capital of $360,000 has been incorporated under the laws of the state and has started operations upon the building of a high-clas,s motion picture house for colored people, which will be erected at Pennsylvania Avenue and Biddle Street. The house is to be called the Washington, and have a seating capacity of 1,500.

FILM CONDUCTORS TO MEET

The Astor Hotel on January 24, 25 and 26 will be the scene of a convention of the motion picture theatre musical experts and conductors from all over the country. M. Winkler, president of Belwin, Inc., the music publishing house, and for years a well-known composer of film music, will deliver an address on the relation of music to the motion picture.

OUTDOOR CABARET TO OPEN

Lew Leslie's Wadsworth Gardens cabaret, now in construction on the site of the old American League ball park, at 168th street and Broadway, is due to open May 1. The resort will play a policy on the style of Chicago's Marigold Gardens or Edelweiss Gardens cabarets, with vaudeville and musical comedy attractions to headline the bill.

"BLUE EYES" COMING IN

Maurice Rose and Lew Fields' production of "Blue Eyes," in which the latter will be featured, is booked to open the new Ambassador Theatre when the house is completed, according to report. The house is expected to be ready within a month.

CARR GOING TO ENGLAND

Alexander Carr is to sail shortly for London, England, where he is to present his act "April Showers" again for William Morris.

BERNARD DYLLYN REMEMBERS MANY FRIENDS IN WILL

For Years One of the Most Charitable Members of His Profession —Had Faculty for Finding Distressed Actors and Was Happy to Aid Them

Probably the most unique and certainly the most unselfish character that has appeared on the American stage in recent years was that of J. Bernard Dyllyn, who died on December 26. A rough, brusque and sometimes quick-tempered man, his uninviting exterior completely belied his remarkable interest in those in need or distress. Apparently the worst kind of a chronic grouch, his sense of humor was sometimes amazingly in evidence; there are those who are not likely to forget the acidic flavor that sometimes crept into his bland observations.

He somehow acquired the knack of searching out the more unfortunate members of his profession; it seemed that no case was too obscure to come under his attention, he seemed to ferret them out from the most unexpected corners and by-ways. His usual procedure was to dig into his own pocket first, his next move was to go to his innumerable acquaintances; the latter never failed him; his cases were always certain to be of the most deserving nature; his judgment, as well as his charitable instincts, was considered almost infallible.

His own mode of living was a modest one indeed. He usually occupied a cheap furnished room not far from the theatrical district, where he was a well known figure. Although he spent a considerable part of his earnings in his numerous charitable projects, his will, filed this week in the Surrogate's Office, shows that he managed to save about $10,000 during his connection with the stage, which lasted about 45 years.

Even in his death, the habits of a lifetime, the desire to be kind and thoughtful, are expressed in the large number of bequests made in the document. The Actors' Fund receives a specific bequest of $500. He also left $500 to the Mount Calvary Cemetery for the care of the graves of his uncles, Bernard and Charles Dillon. To Miss Margaret McGrath, whose address is not given, he bequeathed $5,000. $500 was left to Mrs. Annie Behan and like amounts to George M. Kidd and Lawrence Condon; $1,000 each to Lodge No. 1 of the New York Elks and San Francisco Lodge; $500 to the New York Catholic Asylum; $200 to Miss Anna Jelly and $2,000 to be distributed among the surviving members of Eddie Foy's family. The will, dated August 25, 1916, divides the residue of the estate between the New York and San Francisco lodges of the Elks, the Actors' Fund Home and the Jesuit Fathers of San Francisco.

ACTORS DEMAND REMOVAL

(*Continued from Page* 3)

Equity's charges against the Shuberts. The managers decided that representatives of Equity and the Shuberts should meet on Monday afternoon to try and settle the matter among themselves. On the same day the Shuberts denied the whole list of Equity charges.

Lee Shubert, when seen at his office, said:

"The charges are based on the complaints of six chorus girls. I know nothing about the merit of their complaint. It may be that we are guilty of infractions of the rules. We employ more than 1,000 actors and actresses. I have no means of knowing what all of my company managers are doing.

"But I do know that we have lived up to the letter and spirit of the Equity contract wherever an Equity member has been employed by us.

"It is untrue that we have refused to employ girls because they were members of Equity. Girls are employed because of their beauty and talent."

On Monday afternoon, an Equity committee composed of John Emerson, Frank Gillmore, Dorothy Bryant, secretary of the Chorus Equity Association, Paul Dulzell, its organizer, and Paul M. Turner, attorney for the association, met the Shuberts in accordance with the decision of the Producing Managers' Association. Apparently, little more was done than to adjourn the meeting, which is to be continued today. After the meeting, Frank Gillmore said that the Shuberts have shown a desire to make peace with Equity, which, he insists, will not let up on its present attitude until suitable guarantees are given that the alleged abuses are not to be repeated. Assurances, he said, will no longer suffice, as they have heretofore proven themselves practically worthless. The movement for an Equity Shop will not lose momentum, he declared, regardless of what settlement is made with the Shuberts.

The general indications are that matters between the two principals in the dispute will be settled shortly. It is said that a settlement satisfactory to both is likely to be effected before the week is out, as it is reported that the demand for the removal of the big concern will be withdrawn if the Shuberts exhibit any willingness to make concessions.

BAND BOX THEATRE FOR SYRACUSE

SYRACUSE, N. Y., Jan. 17.—The Little Theatre, the first bandbox theatre in Central New York, opens for business in this city during the first week in February. The house has a seating capacity of 300, and is situated at 74 East Fayette street. The building was formerly occupied by the First Church of Christ Scientist, from whom the Little Theatre Co., Inc., purchased the property.

The auditorium is free from obstructing pillars, triple folding doors open to view two connecting parlors, and the four exits allow for sufficient openings to the street. The stage will be equipped with adjustable screens, and other up-to-date improvements. The interior has been entirely remodeled, the decorations being of tan, brown and ivory.

Prof. Roy Lear of the Syracuse University of Fine Arts will have charge of the settings, while Miss Margaret Dodson of the Teachers College is arranging the costuming and the production of three one-act plays with which the house will be opened. "Three Pills and a Bottle," "Trifles" and "No Smoking" will be shown for the first time at the opening performance.

All productions will be made under the direction of the Drama League, a substantial amount of the theatre stock having been purchased by that body. Prof. Horace A. Eaton, of Syracuse University, is president of the corporation; J. Wesley Smith, secretary.

The Little Theatre Corporation intends to take care of the benefits and other special functions given by organizations, where the attendance is naturally limited.

LEVEY HAS NEW THEATRE

SAN FRANCISCO, Jan. 17.—The Garrick Theatre, located on Ellis street right in the Fillmore theatrical district, is to be remodeled at a cost of fully $20,000. The new house will be named "The Capital" and devoted exclusively to high grade motion pictures. An $11,000 Wurlitzer organ will be installed, and a number of loges will skirt the balcony, ladies' retiring rooms and men's smoking rooms will be included in the improvements as well as a new heating and ventilating plant. Adjoining the Garrick is Levey's Princess Theatre which at present plays vaudeville and feature pictures will change policy and play vaudeville and musical comedy.

"FROLIC" BREAKS UP HOME

LOS ANGELES, Jan. 15.—Mrs. Mary E. Simpson has brought suit for separate maintenance against her husband, Charles E. Simpson, and Beatrice Lau, who is associated with Simpson in the operation of an Ocean Park pier concession known as the "Frolic." Mrs. Simpson claims that her husband earns $300 a month at the concession but has refused to provide for her.

She also charges that Simpson and Mrs. Lau stopped together at hotels in Fresno, Riverside and other places. She also says that both Mrs. Lau and her husband, Simpson, have attempted to sell the concession and deprive her of her share in it. She asks for $100 a month.

BUYS OLD BARNUM HOME

WESTPORT, Conn., Jan. 17.—Harry Beresford, said to be a New York showman, has purchased the home of the late P. T. Barnum, master showman. The price and details of the sale are not given. In connection with the purchase Beresford issued a statement in which he said he was going to try and communicate with the spirit of Barnum, by means of the Ouija Board, in order to elicit information and advice on how to secure extraordinary attractions.

P. W. L. TO GIVE SOCIAL

The Professional Women's League will give their January social at the Waldorf, on January 24th, at 2 p. m. Grant Mitchell, Desiree Stempel, of the "Champion" company, and Mary Santon will be the guests of honor. A musical programme has been arranged. The matinee card party of the League will be held on January 20th, at the Waldorf, at 2 p. m.

BERT WILLIAMS IN WOODS SHOW

Bert Williams has been engaged to appear in "The Pink Slip," a new play by Walter DeLeon, which is to be produced by A. H. Woods, according to a report circulated this week. The show, which is to have music by Will Vodery, is scheduled for production late this Spring.

MARGARET TAYLOR

is playing at the Riverside Theatre, New York, this week

Direction—AARON KESSLER

THORNTON SAYS HE'S SATISFIED

James W. Thornton has not the remotest idea of abandoning his new matrimonial career. So said the noted vaudevillian himself early this week when asked if there was any truth in the reports that he was to bring an action for annulment of his recent marriage to Mrs. Josephine Palmer, proprietress of "The Little Green Room Club," in West Forty-eighth street. The man whose cavorting on the boards has made him as popular among patrons of vaudeville as "Babe" Ruth is among devotees of the diamond pastime, was most emphatic in his denial of the reports.

Following the death of Bonnie, his late wife and partner, Jim, as he is known to his friends, became a frequent visitor to the little restaurant run by Mrs. Palmer. The visits resulted in his return to the army of benedicts about six weeks ago. Since that time there have been various reports that he realized a mistake had been made, and that the best way to remedy it was to annul the marriage.

"I'm perfectly satisfied with the role I'm playing," said the affable Jim, "and intend to continue right on sailing the matrimonial sea. Mrs. Thornton and myself are in perfect harmony and there seems no danger of the act splitting." At the time he was in one of the rooms occupied by the couple above the restaurant. He was dressed as a model husband should be, his attire consisting of a bright-hued dressing gown, while his feet were encased in a pair of Japanese slippers.

"If everything wasn't just right, you don't imagine I'd be wearing these," he remarked. They are a Christmas present from Mrs. Thornton. I'm perfectly satisfied as long as she is." His new life partner agreed that she had no kick, after which the pair brought forth a "Tishmi Doll," which they have christened Bonnie, saying that no better proof of their matrimonial bliss than that could be offered.

ZONA GALE PLAY CATCHING ON

"Miss Lulu Bett," Zona Gale's dramatization of her own novel, playing at the Belmont Theatre, is now completely set. Since its opening, about four weeks ago, three distinct last acts have been tried out, the last one of these, a combination of its predecessors written by Miss Gale and Brock Pemberton, the producer, having been the final choice.

Although "Miss Lulu Bett," the novel, was one of the most successful of the year, the play was considered an awkward dramatization. As a result of the rather apologetic reviews with which it was received, the show got off to a slow start, financially, but its drawing powers have shown an almost daily improvement within the last two weeks.

KENNEDY SUES JAPANESE STAR

Aubrey H. Kennedy, of New York, well known as a motion picture producer and exhibitor, has brought suit against Sessue Hayakawa, the Japanese star, for alleged breach of contract. The suit will be given a hearing in the Los Angeles, Cal., courts. The producer sets forth in his bill of complaint that the actor refused to pose as a Cuban, since the anti-Japanese movement in that island possession somewhat ruffled the player's peace of mind. This may be a matter of temperament, and the suit, which calls for $250,000, may change the star's position when the matter comes before the judicial tribunal.

CHARGED WITH BLACKMAIL

PITTSBURGH, Pa., Jan. 17.—Edward Kaiser, in company with Martin Henry, both youths of this city, was arrested last week by Detectives Corbett and Rosenblatt, who claimed that the former had attempted to blackmail Rose Sydell, appearing here then with the "London Belles," and Jane Berg, also an actress, by means of threatening letters. Upon receipt of the letters, the actresses turned them over to the detectives, who made the arrest. No charges have been pressed by either of the actresses. Kaiser is said to have given as his motive for the deed, the desire to get some money for a "good time."

DRAMATISTS' GUILD OF A. L. A. CONDEMNS EQUITY SHOP

By a Vote of 20 to 11 Dramatists Pass Resolution Protesting Against Proposed Measure—Equity Officials Declare Committee Was Prejudiced

Condemning the Equity Shop on the ground that it is essentially opposed to the best interests of the theatre as well as to those of the playwright, the Dramatists' Guild of the Authors' League of America passed a resolution on Friday afternoon at a meeting held at the Cafe Boulevard, "earnestly protesting against the proposed establishment of the Equity Shop." This resolution, which was passed by a vote of 20 to 11, closed a rather stormy session lasting three hours and a half, most of which was consumed in a discussion of the report of the committee, composed of Edward Childs Carpenter, Gene Buck and Augustus Thomas, which was recently formed to inquire into the Equity Shop in behalf of the Guild.

John Emerson and Frank Gillmore, president and secretary, respectively, of the Actors' Equity Association, fought hard to prevent the resolution from being passed. The latter, who was allowed to speak by special courtesy of the dramatists' organization of which he is not a member, pointed out that Equity spent more than $6,000 last year in bringing stranded companies to New York. He said that the attitude of the Shuberts and a number of other producers has practically forced this organization into a position where it must either establish the Equity Shop or perish. He was interrupted a number of times by members of the Guild who wanted to be shown that the Equity Shop was not actually a "closed" shop. He sought to explain that it was not a closed shop, since it allowed managers the alternative of a straight Equity cast or an entire non-Equity cast. He further charged that the committee, chosen by the Guild to investigate the Equity Shop, was biased, particularly Gene Buck who was said to have remarked that he had no use for it some time before he was asked to serve on the committee. Buck vigorously denied the charge. Later Gillmore stated that Owen Davis, who appeared on the committee in place of Augustus Thomas who was ill, had also discredited Equity's proposed move ever since it began to assume any prominence.

After Gillmore had finished his speech, the discussion became a little warmer, John Emerson and Miss Zoe Aikens, author of "Declasee," taking up the major part of the fight in behalf of Equity. When Cosmos Hamilton asserted that the Equity Shop would nullify the dramatists' recently won right to select their own casts, Miss Aikens replied that if there were a few actors whose scruples prevented them from joining the vast majority of their fellow-artists, it was only just that they should suffer, if the rest of the profession was deriving great benefits from its connection with Equity. The dramatist's right to choose his own cast, she maintained, is at the most a decidedly limited one, as certain actors are often engaged or cannot be brought to terms when the playwright is desirous of obtaining their services.

The resolution was then read. The conditions on which it is based are these: That the Equity Shop would in effect be a closed shop; that it would give the actors absolute control of the theatre; that it would bar from their profession many actors of prominence; that it would place the dramatist in the hands of the Equity; that the dramatist would be compelled to choose his cast from the ranks of the Equity; that Equity's acquired power would do away with the possibility of arbitration; that plays would have to conform with an Equity standard; that the investment of outside capital in the theatre would be discouraged; that the great majority of Equity members never appear in metropolitan productions in which the dramatists are, of course, chiefly interested; and that this entire policy would menace the interests of the theatre-going public as well as those of the dramatists and managers.

In reply to these statements, Emerson explained that the closed shop, strictly speaking, is one in which the membership is limited whereas the Equity proposes to keep its membership unlimited. The actors, he said, are not at all anxious to control the theatre; they ask the Dramatists' Guild to join them and share responsibilities so that they could carry out their policies together. Such a union, he pointed out, would eliminate the playwright's claims that they would be controlled by the actors; he denied that outside capital would be discouraged; Miss Aiken, in backing this contention, said that capital was being invested in other industries in spite of the big part which union labor plays in them. Emerson further stated that members who do not appear in metropolitan productions can have little effect on the local theatre as important questions are voted on in New York.

In closing, he made an earnest plea that the Guild act only after careful consideration, on the resolution which was passed a few moments later.

On Saturday, Equity made public a statement deploring the attitude of the Guild, and declaring that the inquiring committee was absolutely prejudiced, and that the existence of the actors is apparently an indifferent matter to the dramatists.

WHERE IS JOE FOLEY?

Dorothy and Joseph Foley will appreciate information as to the whereabouts of Joe. Foley, their father. Information addressed to Ed. A. Wilson, at the Gaiety Theatre Building, 1547 Broadway, New York, will be immediately forwarded to the children of Mr. Foley. The latter, while ill, sometime around Thanksgiving Day of this year, wandered off and has not been seen since.

LeMAIRE OUT FOR WEEK

George LeMaire retired from the cast of "Broadway Brevities" last week in Providence due to the death of his mother. The scenes LeMaire had appeared in were played by Nelson and Cronin.

FRISCO GOING TO LONDON

Frisco, assisted by Loretta McDermott and Eddie Cox, will close a four weeks' engagement at the Beaux Arts, Philadelphia, next week, and may sail for London to play there.

NOVELTIES FOR FILMS

The press agents of the Keith-Moss and Proctor houses that show films in addition to vaudeville are arranging a number of special stunts to be shown at the theatres playing the film "The County Fair" during the film. At Keith's Eighty-first Street, where the film is playing this week, the screen is drawn up as the race scene is about to begin, and a horse race is actually given on the stage, using treadmills for the horses to run on. In addition, all houses will send out to all their patrons a rural Herald, resembling the old-time circus posters.

Other stunts, different than the horse race scene, but dealing with a scene in the film, are being arranged for the other houses.

V. M. P. A. DINNER ON MARCH 1

The date for the Vaudeville Managers' Protective Association's annual dinner has been set for March 1. It will be held at the Plaza, where it was last year.

MODEL SUES IN THREE COURTS

Marion Hurley, whom a number of prominent artists consider the most beautiful model in America, whose charge of disorderly conduct against Albert Karten, a theatrical director, was dismissed, after a hearing in the West Side Court last week, has changed it to one of assault and battery. It is now in the hands of the district attorney. Through her attorneys, Hess and Kahn, she has also begun an action in the Supreme Court for $10,000, on the same charge, while in the Third District Municipal Court she has filed suit for $125, which she claims is due her for services rendered the defendant at the Mecca Ball, held at the Hotel des Artistes on New Year's Eve.

According to her story, she was engaged by Karten to appear in a pageant which was to be staged under the direction of Howard Chandler Christy at the Mecca Ball, held at the Hotel des Artistes on New Year's Eve. She further alleges that in spite of the fact that the pageant was called off she was asked to make her scheduled appearance, which involved a considerable expenditure on her part for a costume and a number of photographs which she had made for the patrons. For this she was to receive $125, which amount, according to her statement, Karten refused to pay after her performance. After some discussion, Karten agreed to pay her $25, and when she refused this amount he offered to double it. Again she refused, whereupon Karten asked her into his office in the hotel, where she followed him, accompanied by several of her friends. The argument that followed in the office became so warm that, according to her statement, Karten threw her friends out of the office, and then, turning to her, he hurled her up against his desk, severely bruising her.

"HONEY GIRL" CLOSES SATURDAY

CINCINNATI, O., Jan. 19.—"Honey Girl," Sam Harris's musical show, closes here at the Grand Opera House on Saturday night. The show opened in New York on May 3, after Harris had purchased and revised an earlier edition of it called "What's the Odds?" which had a rather unpromising road trip before Harris took it in hand. Before coming to the Cohan and Harris Theatre, where it had a fairly successful run, the show did very well in Boston.

MUSICAL COMEDY FOR HONOLULU

SAN FRANCISCO, Jan. 17.—The Dalton, Kubey Musical Comedy Company, a newly organized local company, left last week for Honolulu to play an indefinite engagement at the Bijou Theatre under the management of Joe Cohen. The company included Jim McGrath, Charles Oro, Beno Bennett, Joe Gordon, Mary Elgin, Babe Dalton and eight chorus girls.

GEORGE GAUL MARRIES

George Gaul, one of the principles of "The Lady and the Lamp," which closed its tour last week in Newark, N. J., was married recently to Miss Lawson McClung. The couple has leased apartments at 853 Seventh Avenue, New York. Mr. Gaul began his theatrical life with Mr. and Mrs. Coburn some years ago.

LEDERER SHOW GOING OUT AGAIN

George Lederer's production of "The Girl in the Spotlight," which closed last Saturday in Wilmington, Del., is being reproduced and is to open on January 31 in Philadelphia under the title of "Mollie." The same cast has been retained as played it all season, it is understood.

FIRST MANAGING OFFICE

Harry First this week assumed active charge of the Romax building office of the J. C. Rabiner Co., investors. This office will make a specialty of catering to the theatrical profession in the way of stock investments. Mr. First was for many years a vaudeville performer.

"POWDER PUFF FOLLIES" CLOSES

TORONTO, Can., Jan. 17.—The "Powder Puff Follies" (not the Columbia Wheel burlesque show), for which John T. Fiddes of the Tivoli Theatre of Montreal, Can., stood sponsor, has closed its engagement as a result of poor business.

"BLUE EYES" ABOVE THE AVERAGE

WASHINGTON, D. C., Jan. 17.—"Blue Eyes," the new musical farce presented by Lew Fields and Morris Rose at Poli's Theatre this week, has the makings of a musicale show rather above the average, though not by any means of a sensational success. The book, which is the work of Leon Gordon and Leroy Clemens, recounts the adventures of Three Musketeers of Greenwich Village, who, when one of their number is run down by a motor car driven by a blue-eyed young woman with whom he falls madly in love, invite themselves to her long Island home, only to learn that their hosts are as impecunious as themselves, though they are putting up a wonderful front. Everybody gets rich at the end of the play and everything ends happily.

The music by I. B. Kornblum is good, "Blue Eyes" being the best song in the piece. Some highly effective dancing numbers have been arranged, "So Long Jazz," "Little Flapper," and "Ma! Take Care of Your Boy," affording the chief opportunities. The chorus is really remarkable. The girls are exceptionally attractive, and most surprisingly, are apparently all good dancers. The selection of the ensemble shows admirable judgment on the part of the producers. Olin Howland, Donald MacDonald and Ray Raymond are the "Three Musketeers," and Dorothea Mackay, the Blue-Eyed Girl, so prominent in plot and title. Other principals include Helen Groody, Leo Frankel, and George Schiller. Several of the girls who contribute really meritorious dancing numbers unfortunately remain anonymous, but Rose and Arthur Boylan appear in two whirlwind numbers that were appreciated.

There is a rumor afloat that Lew Fields intends to appear later in the role of Tommy Spring, now portrayed by Olin Howland. The role has large comic possibilities, but Mr. Howland exhibits an agility in his dancing numbers that not everyone could equal.

BALTIMORE COLONIAL TO RE-OPEN

BALTIMORE, Jan. 17.—The Old Colonial Theatre will reopen soon under a new name, which is now being selected by the public through a prize contest offered by the management of the theatre. The theatre is now owned by Messrs. Conway and Condon, and will play musical comedy and legitimate shows at a $1 top.

The Colonial was purchased in May, 1920, by Georgie Price, in partnership with Irving Leon, a salesman in the clothing business, and Condon. Condon bought over the shares controlled by Price and Leon in September. The original idea was to have a policy of first-run photoplays, but that has evidently been changed.

The theatre is now being remodeled and renovated, and will reopen in February. It is said that Gus Hill's shows may be given the preference in bookings for the house.

GRIFFITH TO BUILD THEATER

PHILADELPHIA, Jan. 14.—David Wark Griffith is to erect and operate a motion picture theatre here in the heart of the theatre district. The new house, which will be the first to be operated by Griffith, will entail an expense of $2,000,000 and will be called the D. W. Griffith Theatre, the first in the country to bear the name of the producer.

Under the name of the Philadelphia Properties Corporation, the company has been organized and incorporated under the laws of Pennsylvania. Plans have already been drawn for the building, which will occupy the corner of Broad and Locust streets, facing the latter. Actual work will be begun in the spring. The new house will have a seating capacity of 2,600 and will include lounging rooms, rest rooms, spacious lobbies, and other features.

MAGICIANS TO DINE

SAN FRANCISCO, Jan. 15.—The Golden Gate Assembly of American Magicians, will hold its annual dinner at the Hotel Bellevue on January 20. With the dinner, the members will stage their own magic show.

VAUDEVILLE

N. V. A. BENEFIT TO BE HELD MAY 22nd

DOUBLE EVENT THIS YEAR

The annual benefit performance of the National Vaudeville Artists will take place on May 22. A new policy will be pursued this year, however, as a double benefit will be played instead of the single bill, as in the case in all previous benefits. The purpose of the double bill is to accommodate all those desiring seats, as a large number of the members were unable to secure seats last year, and the membership of the organization has grown since then. In order to make the double benefit possible the Manhattan Opera House has been secured in addition to the Hippodrome.

A programme of fifty headline acts will be presented at both theatres, the acts doubling at both performances. Work on the souvenir programme was started last week by a committee composed of Edward Renton, W. J. Sullivan and Pat. Casey.

An estimate of the funds that the N. V. A. expects to raise as a result of these benefits places the total at $20,000, with $10,000 allotted to each house. The estimated is based upon the capacity of both houses, the standees, and number of seats allowed on the stage of each house. The date for the National Vaudeville Artists' Day, on which every theatre in the United States and Canada will donate its receipts to the N. V. A., has not yet been decided upon.

ETHEL LEVY TO PLAY ONE WEEK

Ethel Levey, who arrived in this country last week after a lengthy absence, is to open on January 24th for a single week's engagement at the Palace, after which she will go to Atlantic City and then to Palm Beach, for a vacation.

CODY TRIES VAUDEVILLE

Lew Cody, motion picture star, opened in a new monologue at Mount Vernon on January 17th, for a limited vaudeville engagement. He is being billed as the "Great Lover of the Movies."

ROSE AND CURTIS STILL OUT

Rose and Curtis, who were suspended from the booking floor of the Keith Vaudeville Exchange, are still out, and have not been re-instated as reported in a theatrical paper last week.

ADA MAY WEEKS FOR VAUDE

Ada Mae Weeks, who has been absent from vaudeville for some time is reported to be preparing a re-entrance in a new act with Harry Miller. M. S. Bentham is handling the act.

ELSIE LOMBARD IN LEE ACT

In a recent review of the Sammy Lee & Co. act which appeared in the New York Clipper, the name of Elsie Dunbar appeared. This should have been Elsie Lombard.

EDDIE DARLING RETURNS

Eddie Darling returned to the Keith offices on Monday, after several weeks' illness. He has recovered sufficiently to work a few hours a day.

FRANK VINCENT ON VACATION

Frank Vincent, general booking manager of the Orpheum Circuit, is on a vacation trip to Palm Beach. He will be gone a month.

NEW ACTS

Jack Duffy (Bernard & Duffy) is breaking in a new comedy turn written by Herman Timberg. A company of two, Milton Berl and Elaine Beasley, are in the support.

Alexander Amaranth and Company, 2 men and 2 women, in a new novelty act, with special scenic effects by Leo Kahn.

Harry Gates will produce a new act written by himself called, "Dad and The Girls," featuring Nell Pennington, Chauncey Causland, Hunter Bateman and Miss Billings, with a chorus of ten. The act opens out of town next week.

Claire Carroll, formerly of Shea and Carroll, will open in a new single shortly with special material written by Howard J. Green and Milton Hockey.

Vic Lauria and Company, the latter consisting of Lester Lee and George Madivaut, will open this week in an act called "Little Bits of Variety," under the direction of Walter Baker.

Leslie Caulfield, assisted by Dave Werner at the piano, will do a new song and dance act.

Aileen Poe, formerly with "The Poor Little Ritz Girl," and Lucile Jarrott, recently with the "Follies," opened a new act this week in Newark.

Bonnie Leonard, a singing comedienne from the west, has been brought east by Phil Taylor and opens January 17 in a new act.

Brierre & King will open some time next month in a new musical comedy turn titled "Canoodling," from the pens of Hal Dyson and Louis Weslyn.

Armond and Goodhall, English and Wop, in a new comedy singing and talking act.

Leonard and Lang, a new two-man singing and talking act written by Billy K. Wells.

Harold Yates and the Merrill Sisters, in a new novelty act comprising comedy talk, singing, dancing, whistling and instrumental music.

Ed. Tanner, formerly Tanner and the Palmer Sisters, in a new three-people sketch.

Benson and Francis, a sister team, opened last week in a new singing, talking and piano act, produced by Bernard Lohmuller.

Florence Farr and Earl Pingree are rehearsing a new act which they will open out of town this week.

Kuy Kendall and Bernie Grossman are rehearsing a new five people musical act which will open this week.

Jimmy Doherty opens January 24, for the Junior Orpheum Circuit in a new vaudeville vehicle.

Babe Powers and Bobbie Decker are rehearsing a new act under the direction of Harvey DeLancer, which will open on June 30th over the Loew time.

TOM BROWN TO OPEN SCHOOL

Tom Brown, who is appearing in Fred Stone's "Tip Top," at the Globe Theatre, will open a new saxophone school shortly.

In addition to personal instruction for those in New York, Brown will conduct a correspondence course.

The school will be under the management of Jimmy Brown, who was formerly New York manager for a Chicago music publishing firm.

GALLANDER SEEKS NEW TRIAL

John Gallander, known in vaudeville as "Gallander, the Clay Modeller," and now in prison following a conviction for inhumanely torturing his daughter, Minnie, is seeking a new trial.

Gallander alleges that since his conviction, he has received letters from his daughter, who is now being held by the children's society, in which she admits that at his trial she testified falsely.

KEITH TO HAVE 3 HOUSES IN CLEVELAND

TWO UNDER CONSTRUCTION

CLEVELAND, O., Jan. 17.—A third Keith house will shortly be opened in this city, to be built on the site of the Prospect Theatre. The plans call for a modern amusement and office structure of sixteen stories, with a seating capacity in the auditorium of 4,000. The first of the Keith houses in the city at Euclid Avenue and 105th Street is rapidly nearing completion and will have a seating capacity of 3,600. Another house is to be built at Euclid Avenue and 17th Street, also to seat 3,600. Engineer Lieberman of the Keith interests is responsible for the expansion made in the Ohio municipality.

The opening of these theatres will place Cleveland third in the roster of big cities of the Keith Circuit, it being surpassed only by New York and Chicago. The Keith people have realized that Cleveland, today the fastest growing city in the country, affords a good field for them.

NEW ACT FOR MARX BROS.

The Four Marx Brothers will be starred in a forthcoming thirteen-people vaudeville revue to be sponsored by the Herman Timberg-Charles Leonard Productions, titled "On the Mezzanine Floor," to be staged by Mr. Timberg. Hattie Darling, a sister of Timberg's, will be featured in the cast, which will include Eleanor Riley, a former "Follies" girl, and Ed. Metcalfe among the principals. A chorus of six completes the cast. The piece went into rehearsal this week.

MRS. JOE BENNETT SUES

Action for separation has been begun in the Supreme Court against Joseph Bennett Aldert (Bennett and Richards) by Elizabeth Ruth Aldert, non-professional, who alleges desertion and non-support. The principals were married on February 24, 1909, and have two children as a result of the union.

Henry J. and Frederick E. Goldsmith represent the defendant.

BAGGAGE CARS DISCONTINUED

A notice was posted by the Marcus Loew Booking Agency last week, notifying all acts that play Boston, Fall River, Providence or Holyoke, that all roads save the New York, New Haven and Hartford had discontinued many of their baggage cars, and acts playing those cities must have their baggage aboard the trains of this road at 10.45 and acts must take the train at 11.15, if they carry baggage.

VAUDE SHOW FOR HARDING

President-elect Harding, who will be in Marion, Ohio, the last part of this week, will be entertained at a social event by several acts of vaudeville, among which will be several furnished by the Gus Sun office, which is putting in a couple of special acts at the Grand Theatre there for the last half, so that they will be available when needed.

SCIBILIA TO PRODUCE "THAIS"

Anton F. Scibilia is preparing a condensed version of "Thais" for presentation in vaudeville. Mlle. Rezjia, of the Opera Comique, Paris, is to be featured in it, and is now on her way to this country.

TILDEN-JAMES OFFICES MOVED

The offices of the Cordelia Tilden-Albert James Agency, which was recently formed, has been moved from 422 Putnam building, to 514 the same building.

WILSON SAYS "NOTHING IS LEFT"

LOS ANGELES, Jan. 14.—Kitty Gordon was the star witness in the case of V. Haresnape against Jack Wilson for a judgment of $194.45, which was tried in Justice Edwards Judson Brown's court here last week.

Wilson, who says he receives $300 a week was cited to show cause why he could not pay the judgment and claimed that he was the manager for both Kitty Gordon's act and his own, and that when the various salaries, expenses, etc., were paid, he had nothing left.

In an endeavor to ascertain just what these salaries were, Miss Gordon was questioned and it developed that the two acts received for two weeks' engagement at the Orpheum $4.500, out of which Miss Gordon received $1,500; Vera, Miss Gordon's daughter, $100.00; Miss "Bobbie" Teal, $70.00; Mabel James, $50.00; a Mr. Marvel, $200.00; Mr. Griffin, $150.00; Mrs. Myers, $50.00; and others.

ZEIGLER SISTERS AND BAND SPLIT

The Zeigler Sisters, who appeared at Keith's Jefferson theatre two weeks ago, were compelled to part company with the Yerkes' orchestra of six pieces owing to the fact that the act could not get a salary large enough to pay the band.

The girls are reframing their act and in all probabilities will do it with a pianist. The Yerkes' band who appeared with them, is now rehearsing with Nat Nazzaro, Jr., in a new act.

NEW GUEST RULE AT N. V. A.

A new rule that went into effect at the National Vaudeville Artists' Clubhouse last week is in regard to visiting newspapermen, especially those from the various theatrical trade papers. Henceforth, two guests cards will be issued to each newspaper, one to the editor, and one to the representative of the paper.

WAYNE CHRISTY ILL

Suffering from a nervous breakdown, Wayne Christy has gone south for three or four weeks.

During his absence, the books in the New York branch of the Gus Sun office will be handled by A. W. Jones of the Springfield office.

FARNUM REINSTATED

Ralph Farnum, who was suspended from the floor of the Keith Vaudeville Exchange last week, was re-instated on Monday morning. Farnum had been ruled off for alleged "neglect" of one of his acts. The trouble was smoothed over satisfactorily to the act.

NAZZARO REHEARSING NEW ACT

Nat Nazzaro, Jr., who was seen last season with the Atlantic Fleet Band, is now rehearsing a new act under the direction of Queenie Nazzaro. A girl dancer and one of Yerkes' orchestras will be seen in the new act.

PANTAGES GIVING TRY-OUTS

TORONTO, Can., Jan. 17.—At Pantages New Theatre, the vogue of having Friday set aside as "professional try-out nights," has been added to the bill. During these so-called tryouts, six acts will be staged.

BROWN HAS 2 NEW ONES

Tom Brown last week launched another new musical act titled "Tom Brown's Minstrels," featuring Dixie Brown.

Tom Brown's "Yachting Party" opens on the Delmar time this week.

BUSHMAN IN VAUDEVILLE

Francis X. Bushman and Beverly Bayne opened this week in a new vaudeville vehicle under the direction of Lewis and Gordon at B. F. Keith's Prospect Theatre, Brooklyn.

VAUDEVILLE

PALACE

A "Comedy of Errors" at the Palace this week, for in almost every act there were a series of mishaps or accidents.

The falling of a flower on a lamp in the footlights in Adelaide Hermann's act, which opened, seemed to give the report that acted as a signal. Shortly after that her assistants upset a tableful of stuff in swinging around her Noah's Ark illusion. Mme. Hermann, always the artiste, covered very nicely. The act has been reviewed in detail several times; it got over nicely in the opening spot, but one of the chickens tried out a new single in one and insisted on remaining through the next act of Burke and Durkin, which was "tres chic," but divided the attention. See under "New Acts."

To Beth Beri, who came next, should be given all the credit in the world. She started off well, but in the cymbal dance which she was doing so beautifully, slipped and fell into the footlights, breaking several globes and badly cutting her knee and tights. Miss Beri was faint and left the stage, but after a slight wait, was game enough to come back with a smile and finish the act. She was given an ovation and deserved it for her grit; her dancing did not seem to suffer, even though the blood came through her tights. She is pretty, shapely, has a smile and a lot of personality, looked well in changes of costume and danced, lightly, airily, gracefully, and registered strongly with her back kicks and back bends with shoulders to the stage. Jay Velie and George Clifford were of material assistance. At the conclusion of the act, so much applause was received that the show was stopped.

George M. Rosener was billed for the next position, but it was filled by Anna Chandler, who was a riot. The act is essentially the same Miss Chandler did earlier in the season, with the exception of a couple of new songs and a burnt ostrich plume cloak worn for her first entrance. She works up the published nut song very well, and that "Off, Off, Off" finish is immense. For an encore she did a scream of a number by Sidney Landford, her accompanist. It is of the nut variety entitled "Scandanavia, I Love You," and the gag line used frequently, "sing those songs and make those music," was a laugh each time.

Mason and Keeler next presented an act entitled "Oh," by Porter Emerson Brown; see under "New Acts."

Lina Abarbanell and company, who followed did well, in an act that is clever, with a cast which is excellent, and so is Lina, whose work shows the artistry she has displayed through the many years of her public appearance. The act is a bedroom farcelet, with French atmosphere. The effectiveness of the act was marred somewhat by a few minor accidents, which were nevertheless noticeable. The comedy gathered laughs, and the singing found favor.

George M. Rosener "knocked 'em cold," taking an encore even after he made a speech, and was the hit of the bill. See "New Acts."

Adelaide and Hughes were next, an artistic triumph, if not the applause hit that usually marks their appearance at this house. The frequency of their visits, however, and the lateness of the hour may have had considerable to do with it.

We have reviewed Gallagher and Rolley many times; they did very well despite the lateness of the hour, holding those who had not departed prior to their initial entrance well, and getting their usual quota of laughs. The steam pipes on the side cracked audibly, and at the conclusion of the act the drop stuck, would not come down, and the plush was lowered.

Robert Emmet Keane was out of the bill and the Four Hassams closed to an almost empty house. H. W. M.

VAUDEVILLE NEWS

(Continued on page 10.)

ROYAL

Patrons of the Royal this week were in little danger of getting home to a cold dinner, as the programme was run off with dispatch, the final turn going off at about 4.40. Alex Cross and Ralph Santoro opened a diverting and entertaining bill with a turn which revealed them as two capable exponents of physical culture.

Lucy Bruch is a violinist who appears in the garb of a Gypsy. She went fairly well in the second spot and went off to a good hand following a medley of syncopated numbers for a close.

Harry Tighe and Edna Leedom were a laugh hit from start to finish. The act has been cut a little, the opening song, which Tighe formerly used, having been placed on the shelf. The pruning process does not seem to have hurt the turn in the least. The repartee is fast throughout, and both members of the team have the happy faculty of being able to get their stuff over the footlights. Miss Leedom has a likable personality, and apparently is not a bit discomfited by the fact that she is thin, saying that what there is of her she is sure of. Tighe's hugeness, as he terms it, compared with the physical proportions of his partner, gives rise to most of the comedy.

Laddie Cliff was received with a cordial hand on his initial entrance, but until he did some eccentric dancing for a close, the applause did not ring true. In fact, Cliff found the going a trifle hard in the early stages, although he did his best to please. He practically flopped in his Mexican number, in which he won a few laughs more through his ludicrous get-up than because of anything else. The Englishman's dancing, however, saved his turn from falling flat, and had the effect of changing the lukewarm and intermittent handclapping into some spontaneous and hearty applause.

"The Fall of Eve" has been seen by the writer several times, but it never went as well as at this house on Monday afternoon. The story is woven about a girl who becomes a victim of amnesia. She believes she is the wife of a young bachelor, this resulting in some meaty comedy. Mabel Cammeron does good work in the role of the girl, while Alan Devitt and C. Carroll Clucas are well cast as the bachelor and a physician. When formerly seen, the turn closed with a line which seemed to fish for applause. This has been eliminated, and a snappy line with a punch substituted. The change is a decided improvement, as was attested by the volume of applause at the fall of the curtain.

Alexandria had the audience laughing for some minutes before he revealed himself as a clever xylophone player. At first he appears as a careless stage hand who does everything in his power to break up the act. Meanwhile a young chap in evening clothes gives the impression of being Alexandria and begins to play the xylophone. Due to the interruptions of the boob stage hand, however, the chap in evening clothes never gets started. When the real Alexandria began to play he scored one of the hits of the bill.

Harry Carroll and his company went over to a big hand in "Varieties of 1920." Several changes have been made in the personnel, Harry Loughlin has replaced Harry Miller, while the Goslin Twins have replaced Peggy Fair and Ruth Savoy. The chances have apparently not affected the entertaining qualities of the turn as a whole, while Carroll himself proved as popular as ever.

Rekoma, an equilibrist, brought the bill to a close and held them in to the finish. J. Mc.

HAMILTON

This is one house where it seems no act can register any kick for lack of appreciation. Even on Monday afternoon, when the house was only half filled, the applause came just as heartily and readily as though it had been an evening crowd. That is, after they were warmed up, and Edwin George, who was on second, had to do the warming process. Robert Wayne, who some years ago was manager of the Alhambra, and who for the past two years has been tucked away in Louisville, is back in town, and is now managing this house.

Samsted and Marion have injected somewhat of a novelty into their act by opening and closing a la sketch. The muscular exhibition by the man may please some, but it isn't that type of work that would appeal to the majority. He is practically nude in the bit, except for a loin piece and shoes, and a very large display of the male body, is, as a rule, not a very artistic sight, in the aesthetic sense. The strong-man work with the woman is done well. The talk could be cut profitably.

To give a definition of a "quiet entertainer" in one paragraph is too difficult a stunt for us to try just at present. But we will give, as an example, Edwin George. By "quiet," we don't mean a "dumb act." George talks, but does his talk in a nonchalant manner, the entertaining part comes in in listening to it. His comedy juggling is clever, mainly because of the talk. True, George has quite a few old ones in his repertoire of gags, but they still bring smiles and chuckles as done by him. There are times when one is fully convinced that he is taking a "flop," but somehow the applause seems to accumulate nicely for the finish of his act. Undoubtedly, in a spot lower down on the bill, George's work would receive more boisterous appreciation

Betty Byron and William Haig are doing the "Book of Vaudeville" which Haig did with Sylvia Jason for some time. Haig's work is familiar, and is as pleasing as before. Miss Byron is also a diminutive body, and considering her newness in the act, having only had a few weeks' work, does the part formerly done by Miss Jason excellently. As to the act itself—it is clean—a rare quality—and very appealing. There are one or two spots that drag a little, but time will overcome that.

Kramer and Boyle stopped the show with their comedy and singing. We should say Kramer's comedy and Boyle's singing. Kramer could use some new material and would be more acceptable.

Yvette, assisted by Eddie Cook with his saxophone, and Kino Clark at the piano, has a beautiful setting, and makes a good opening, but the act lets down in the middle and misses fire at the finish. The act on the whole is neat, but a punch is needed.

Lew Dockstader followed the Topics with his monologue. Dockstader's material is as clever as his former monologues were. The one trouble with Dockstader's gags is that they don't remain Dockstader's for any length of time.

Gus Edwards' Revue, is everything that its name implies. A revue is not supposed to have a plot, is supposed to have beautiful girls, lots of scenery, and songs and dances. All of which this act lives up to. The "Old New York" scene is deservedly the best in the act, and likewise Chester Fredericks the hit of the act. The kid is a wonder.

Foley and Massino weren't billed or on the ennunciator, which had the name of the Drakes. They were called in to fill for the latter act, and closed with a strong-man routine of merit. G. J. H.

RIVERSIDE

Margaret Taylor, whose novelty offering was the first item on the program this week at the 96th Street Theatre, headed a bill that had the laughs evenly distributed throughout, and presented a variety of offerings to please the palate of the spectator. Miss Taylor, a cute, well-formed brunette, attired in a pink and blue ribboned costume, abbreviated so as to allow her freedom in every move, showed decided ability in putting over a song, dance and wire-walking offering that earned her three bows

Ryan and Bronson, two likeable young chaps, radiating cheer, sang a number of published songs, and did not do quite as well as they might have. They harmonize nicely, and have a collection of numbers that have been heard and approved before, but not until the close of their act, when they introduced a "blue law" number did the audience show any signs of appreciation. Two bows, encore, and two bows.

Scanlon, Dennos Brothers and Scanlon, three men and a woman in dance novelty, held third position. Open as singing quartette, woman doing a male impersonation. Two numbers delivered, then a series of dance formations in quartette and double are done. Woman discloses sex, which brings a hand. Close with some fast soft shoe work, woman attired in clothes of the sex. Several bows, and encore, drum effects being utilized

Bert and Betty Wheeler, two young folks in a pot-pourri of comedy and singing, with some dancing as flavor, followed. Bert is a comedian who works easily and in a familiar way that apeals to audience. Have some very funny bits of business. Girl looks cute and alluring, and feeds him well. Five bows, encore.

Craig Campbell, a tenor, with appearance and voice, and evidently a favorite here, for he got a hand upon his entrance, closed the first half. Campbell sings well enough, but should discard attempts to act. Held the stage about forty minutes. Too long. Sang five minutes, then pianist, whom we saw last with Kathryn Dahl, offered solo; Campbell then sang another number. Took two bows, and encored with Pagliacci selection. Pianist is capable at the keys. Act could be cut. Too long drawn out as it is. Selections show diversity.

Joe Cook, the one-man show, opened intermission. Cook has a line of "chatter," so termed in the argot of the theatre, which is sure fire. Act is a burlesque on different kinds of acts seen in vaudeville, and gives him a chance to display varied ability to entertain, as jokesmith, musician, juggler and dancer. "Dumb" assistant has been changed, the new one being much taller than the former one, and not yet as funny, but works well just the same. Cook was great hit, tickling the risibilities of his audience and producing results.

Eva Tanguay is back again. She is termed "cyclonic." She is. Just dashes on, and whirls about, then dashes off and on again. Carries an assistant who plays blues on the harmonica, and does some talking. Miss Tanguay wears an assortment of gowns that are dazzling, and show a variety of color and material. Personality and pep there just as usual, and scored a hit. Setting typical of her reputation. Mannerisms and style of delivery all her own.

Alexander Brothers and Evelyn, aided by an unbilled comedian, who happened to be Joe Cook, closed. Cook clowned around, and displayed his versatility further by performing a number of varied feats, intended to produce laughter, and which succeeded. The trio of ball bouncers do some clever work with the little spheres. Combination with Cook a big laughing hit. Would be a wonderful act if continued that way. Got a real good hand at the close. S. K.

VAUDEVILLE

COLONIAL

A nicely arranged, well balanced bill that moved smoothly and held the interest, but which did not start to get over until the fourth act, was opened by Camille's Birds. The cockatoos went through a routine of bird tricks to fair applause, and were followed by Bartram and Sexton in their well-staged singing act. One of the boys seems to be still suffering from a cold; in fact, was quite hoarse, and this may have accounted for the fact that they were not as big an applause hit as when formerly reviewed.

Ethel MacDonough, the former drummer of the Fadette Orchestra of Boston, and more recently a single, played "Milady's Busy Day."

This is the second time this reviewer has caught the act; the first was last season at the Royal, where Miss MacDonough did not fare very well. The act is much smoother now, the slides thrown on a special drop show up and Miss MacDonough seems surer. She sang pleasantly, finishing with a published song.

Burns and Frabito were the first punch hit, and had them screaming with their comedy wop act. The balloon bit was just as funny as ever; they took a couple of encores to strong applause.

John B. Hymer and Company in "The Devil and Tom Walker," held the interest without letting it lag or waver for even an instant. Hymer knows audience psychology to a "T," and certainly is an artist at timing laughs. No sooner have they started to recover than Hymer slaps another one right at them and he has "a-plenty." The suggestion we made recently regarding "Nearer, My God, to Thee," has been acted upon and the detail is much better, the chimes now simply playing as a set; the allusion to the "Blue Sunday Rag" is just as funny and will not chance to offend.

Hymer and the company took bows to good applause, better than the average act that is built for laughs, and doesn't call for much applause at the finish.

Following the "rest period," and the excuse for those who had left their seats temporarily to become reseated without disturbing an act, Ernie Ream, seemingly a Scotchman with an English way of working, entertained with a pianologue and some yodelling

William and Gordon Dooley in "Two Vagrants," assisted by Arthur Hartley, Helen Patterson and William Foran, were their usual applause and laughing hit. We have seen the Dooleys times innumerable both in this act and others, and their falls are just as funny each time we see them.

The act is well staged, put over in snappy fashion and the Shakespearian travesty scene as big a hit as ever. We again mention the dance of Helen Patterson as an artistic outstanding feature, done with a finished cleverness and technic that is the equal of any in this line.

After several bows, the Dooleys did their burlesque imitation of two acrobats, while the stage was being set for the concluding act.

This travesty on the Rath Brothers, that was formerly a part of the Dooleys' double in vaudeville, was certainly a clever bit of work, and even to those who have never seen the Rath Brothers, was a scream. It possibly is the cleverest piece of burlesque travesty since the days of Bedini and Arthur, and not quite so rough a bit of work as the latter team generally indulged in.

At a quite late hour, to an almost empty house, although the Dooleys did their best to hold them in, the Freehand Brothers went on and held the interest of those who remained with clever hand-to-hand, head-to-head, and other acrobatic feats. In the head-to-head, the top mounter kicked his feet forcibly together and slapped his thighs with his hands, but never even threatened his balance, which was perfect. H. W. M.

SHOW REVIEWS

ALHAMBRA

The Russian Cathedral Singers changed places with Homer Romaine on the bill and opened the show. This is an artistic quartette of male singers, and certainly are deserving of better than an opening spot. However, it must be admitted that it would be difficult to place them in a different spot on this bill. Even though their repertoire consists for the most part of Russian numbers, the singing itself was worth listening to, and for an opening offering they did extraordinarily well.

With every performance that we see him, Jed Dooley improves. The laughs come faster now, and much louder than before. He, too, would be able to do better in another spot, but even in the "bimbo" spot, Dooley's offering is very entertaining. Versatility Dooley has always possessed. He is now working on that more important of assets, personality, and is doing it successfully. The girl with him is pretty, and as that is all she is supposed to be in the act, she does her part well.

Thrills, gasps and shrieks greeted the various aerial stunts offered by Homer Romaine. He is truly a great rival for Enos Frazere, and stopped the show here. Few acrobatic acts can boast of that feat. For that matter, there are quite a few stunts done by Romaine that most acrobats don't do.

As far as the actual routine is concerned, Eddie Buzzell and Peggy Parker are doing the same act as they offered last season. A few new lines have been added, however. Their brief stay at the Winter Garden seemed to have made them known to quite a few people who didn't know them before, as they were given a nice reception on their entrance. Peggy Parker has taken on a little weight since last year, but still retains her cute personality. Buzzell is just one mass of it, though one of his size is anything but a mass. Now, with some more new lines to replace some of the older gags still retained in the act, they can be rated as one of the best acts in vaudeville. At present they are one of the most likable.

"Material conceived by Miss Juliet and written by Harry Delf," composes a new act offered by Miss Juliet. The grandpa, baby and youth bit is done in a new way, showing how each would order and eat (or drink) soup. A sequel to the shop girl bit shows her and her pals attending a matinee. This last is funnier than its predecessor. In the imitations, quite a few new ones are offered, among which are Nora Bayes, Ed. Wynn, Nazimova and Belle Baker, which Juliet did not do last season. These, especially the Baker bit, are as truly portrayed as the average Juliet characterizations are. And truer than that is hard to achieve.

Sylvia Clark was always a favorite here, and maintained the standard she formerly set. The former "Klassy Klown" lives up to her new billing of "The Glad Girl" with her new material.

Every time we see Eddie Borden and "On Fifth Avenue," we think of the guy who sat through a musical comedy, and said "Phooy!" every time he saw a pretty girl in it and thought of his wife. For we think of "Bleaty-Bleaty," which gave birth to "On Fifth Avenue." 'Nuff sed.

The Thames Brothers offered an equilibrist act in closing the show. G. J. H.

TOM SMITH SETTLES COMPLAINT

The complaint of Willie White against Tom Smith for back salary has been amicably settled. In reply to White's complaint, Smith answered that White had left him without giving notice. A compromise was made on the amount paid.

EIGHTY-FIRST STREET

As a means of exploiting "The Country Fair," Maurice Tourneur's screen version of Neil Burgess' rural American racing drama, devious mediums were employed at the Eighty-first Street Theatre this week. The house itself, inside and out, was decorated in true festive fashion. A myriad of flags adorned the walls of the lobby, while a pretty canopy extended from the front of the house. A special booth for tickets, reminiscent of those in use at country fairs, was erected in the lobby, while inside the theatre the page boy was garbed in the silks of a jockey and the usherettes did their ushering in rural gingham aprons.

In conjunction with the film a special racing scene with live horses was used. Manager Gerard's efforts were apparently successful, judging from the crowd which greeted the first turn of the vaudeville part of the program. The Worden Brothers are two scintillating exponents of foot juggling, and their various feats in manipulating huge balls on their pedal extremities won them a spontaneous round of applause. One bit, wherein they strummed mandolins while juggling, earned an emphatic hand.

Edna Dreon might have been at a disadvantage in such an early position as number two were it not for the fact that she has a great deal of personality which, combined with ability and some good material, proved the medium to a solid hit. Miss Dreon offers what is termed "A Vaudeville Seance," for which Milton Hockey and Howard Green are responsible. After telling of different questions she would put to Columbus, King Solomon and others had she the power to converse with departed spirits, she says that she will bring forth from spiritland the girl of 1850. She then portrays the girl from Mars and others. The material used entails some meaty lines, all of which find a vulnerable spot in the audience. A pleasing little entertainer is Miss Dreon, and the applause which followed the close of her act was merited.

William L. Gibson and Regina Connelli have been offering "The Honeymoon" for some little time, and they will probably be using it for some time to come, as it is a laugh manufacturer from start to finish. The story deals with a young married couple who, on their first day out on the matrimonial sea, become involved in an argument. The bride begins to play the role of dictator, and the manner in which the husband turns the tables and sets her in her place occasions laugh after laugh and plaudits a-plenty, especially from the masculine element. Gibson is well cast in the role of the husband, and gets everything possible out of his material, while Miss Connelli proves an ideal partner, both as the tyrannic bride and later as the whimpering little dependent wife.

Sam Ward and H. Charles Green in a talking act, wherein one portrays the role of a foppish Englishman and the other a negro bellboy, also scored. The best laugh results when the darkey, after the fop has told a riddle in true English fashion, exclaims, "I know now why Ireland wants its freedom."

The Four Marx Brothers, despite the fact that a great deal of their material is not too savory, earned plenty of laughs as well as salvos of applause. The turn entails a number of good lines, but others might just as well be eliminated, as might some of the objectionable actions.

Following the Marx Brothers came "Topics of the Day," closing the first half of the program. "The Country Fair" brought the bill to a close. J. Mc.

NEW ACT

MASON AND KEELER

Theatre—*Palace.*
Style—*Skit.*
Time—*Eighteen Minutes.*
Setting—*Two.*

In the present act entitled "Oh" by Porter Emerson Browne, a Bolshevist enters and fools around with a couple of bombs, one of which explodes and gets a laugh for the tiny explosion coming from such a big supposed instrument of death.

Hearing the approach of another person, the Bolshevist, programmed "It," hides in a large packing box so placed that the top or opening is toward the audience.

"He," played by Homer Mason, enters through the French window, changes a sign in another window, with red paint, from "For Sale" to "Small Pox" and replaces it. He has stolen some jewels which are shown.

There is a rap at the window and "She" played by Marguerite Keeler, enters. There is some talk in which the girl says she is a nurse and will take care of the small pox patient. While "He" is standing in front of the box, the Bolshevist, surreptitiously removes the jewels from Mason's pocket and when later they are looked for, as Mason tells the girl to hide them about her person at the approach of the police so that he can escape, the girl thinks he has hallucinations and is suffering from a fever. A thermometer bit used is clever.

There are several changes of the resting place of the jewels, "It" putting them in the girl's pocket, "He" finding them, giving them to the girl, "It" stealing them back, etc.

During the action, the girl rests her hands on top of the box and gets her finger tips full of red paint and later when she touches her face, a number of spots are transferred which gives "He" the impression that the girl really has smallpox, the same business is repeated by the man and "It."

"It" is discovered and "It" discovers that he too has a number of spots on his face.

A bomb is fastened to his coat tail and a long "sparkler," supposed to be the fuse, is lighted, "It" departing but coming back several times to hold the laugh for the finish when the bomb is supposed to explode.

Mason and Keeler stand in front of an open fireplace and as the girl tells how she stole back the jewels, the supposed explosion occurs off stage, and the pants of the man and part of the skirt of the girl, are mechanically drawn quickly into the fireplace.

The act got some laughs and few hands at the finish that showed any spontaneity.

DOUGHTY TRIAL SET FEB. 3

TORONTO, Jan. 15.—John Doughty, former secretary to Ambrose J. Small, the missing theatre magnate, pleaded "not guilty" when arraigned this week before Judge Coatsworth, on two charges. The first was that he had stolen $105,000 of Victory Bonds, and the second charged him with complicity in a conspiracy to kidnap Small.

THE WEAVERS COMPLAIN

The Weaver Brothers have filed complaint with Henry W. Chesterfield in the National Vaudeville Artists, against Myers and Hanford, now appearing in the "Greenwich Village Follies." The Weavers, who are working in vaudeville, claim that Myers and Hanford are infringing on their "character," their "Arkansaw" song, and "small banjo bit," and also complain against their playing the handsaw.

VAUDEVILLE

COLISEUM

(Last Half)

Another dandy layout. We'll let the bill speak for itself.

The Arena Brothers did a comedy routine of tumbling and acrobatics. The audience was exceptionally good for a matinee bunch, and the stunts of the opening team were well applauded and laughed at.

A song-writers' act, that contained some talk that actually was humorous, was seen in Piantadosi and Walters. Walters did most of the talking and likewise, the singing, while Piantadosi played the piano, and brought the laughs with his interruptions to Walters' sad story as to how he lost his wife. The humor is of the dry variety (no, it does not deal with prohibition), that makes only the ones listening to it laugh. Which is the best kind of humor. Incidentally, Piantadosi also took credit for writing all the numbers used in the act.

We had heard that Sully and Houghton were supposed to head the new cast of "Rings of Smoke," in which Pat Rooney and Marion Bent had appeared. Whether this is true or not, the fact remains that Sully and Houghton are doing a new act of their own. Undoubtedly the cause of the former rumor is due to the fact that Sully and Houghton are the Rooney and Bent of the future. Sully's work is a cross between that of Pat Rooney's and George M. Cohan's. At one time it resembles one, and then it's more of the other. Their new act is a decided improvement on their former. It will be fully reviewed under "New Acts."

Jean Adair and Company offered "Any Home," the sketch by Hugh Herbert. The act is sure-fire, and will appeal to any audience, mainly because of the "home and unappreciated mother" sentiment that it contains. Miss Adair's work is excellent, and the children have improved decidedly since last reviewed. Father is capable, and on the whole they are becoming a good supporting cast for Miss Adair. The main thing the boy and girl must remember is that they are not supposed to act like kids in their early 'teens, but like a boy and girl past sixteen.

Clayton and Edwards came on, the former doing "tan" and the latter in "cork." Cliff Edwards soon had 'em with his uke and vocal jazz emissions. Then Clayton with his "trip" dancing. Edwards rendered a solo, doing a popular number in ballad style, and stopped the show cold, and had to take an encore. Then came Clayton and Edwards together in a talk bit, intermingled with jazz and dancing. When they went off, the audience wouldn't let 'em stay off. They finally had to beg and announce that they were due at the Colonial soon, from where they were doubling.

Closing the vaudeville were Henry Bergman, Gladys Clark, with the Crisp Sisters, and Lou Handman at the piano. A "plugger" assisted from a box in an encore number. G. J. H.

HARLEM OPERA HOUSE

(Last Half)

The Musical Avolos opened and interested with their xylophone playing and were followed by Searl Allen and Lyman in a talking act that went over fair. The man could not be heard from the back of the house.

Grace Hayes, in a gown of black and jet, came next and with the assistance of a pianist put over a number of published songs and received some applause. There did not seem to be a great diversity to the act.

Shelton Brooks, assisted by Olle Walters, sang several songs and did some comedy. The act got over better than the others on the bill, in fact the solo sung by Walters was the first hand of any account that got over, nearly everything on the bill doing a flop.

"Nobody Home," an act with two men, one woman and three girls had rather a suggestive situation, that of a son bringing to his home, three young girls during the supposed absence of his parents. The father had returned unknown to the son and later the mother returned when the son and father, who had been discovered, were forced to make excuses. The singing of the girls was amateurish and weak and the title seemed apropos for the author for evidently there was "nobody home" when he wrote it.

Kavanaugh and Everett, in their dancing act that has been reviewed several times, closed the bill. The orchestra was not with the act several times, in fact several bars behind it several times and once had to stop altogether and pick it up later. The cornet seemed more than usually discordant.

A stage hand came out and hooked up an electric lamp before half the audience was out of the theatre, which looked very bad. H. W. M.

PROCTOR'S 58TH ST.

Jim and Bee McIntyre sent the bill off to a good start with a rube turn which involved some singing and dancing, but depended mostly on comedy acrobatics.

Johnny Yule and Irene Richards have an entertaining offering which takes in singing and dancing. Miss Richards is good to look at, is a clever dancer, and also has a fairly good voice. Her partner is also a stepper of no little ability and went over to a big hand, via the medium of an eccentric dance. In the deuce position they won instant favor.

Harry and Ruth Sullivan, in a sketch styled, "The Love Nest," drew a number of laughs as well as applause. Most of the comedy results from a married couple's quarrel ensuing in an attempt to divide the furniture. The woman starts to put the things she wants on her side of the room, while the husband does likewise. When she attempts to move the piano over to her side of the dividing line she finds she is unequal to the task and has to request aid from her husband thus bringing about a reconciliation.

Hugles and Nerret have a lot of hokum and slap-stick which is offered in a manner not the least whit offensive and they went over to one of the best hands, if not the best, on the bill. The "nut" comedian of duo works hard throughout and gets all of his lines over effectively. In one bit he works from a box for a few minutes, and while winning laughs it does not add much to the turn. It seems like wasted effort as the laughs resulting from his antics on the stage had a heartier ring. The straight has a good singing voice.

Berrens, Ryam Sisters and Pierce offered a singing and dancing turn which met with the approbation of the patrons and also scored one of the hits of the bill. The two sisters are graceful dancers, are pretty and appear to advantage in several changes of costume. Berrens has a fairly good voice and pleases in several numbers at the piano, while Pierce is a nimble stepper and works well with the girls in the dancing numbers.

Edwin George is a juggler who doesn't care whether or not he can do a feat as long as he is able to give his audience an idea of how it should be done. In fact if George never missed a trick he probably wouldn't go at all, most of the laughs being occasioned when he commits an error. Most of his chatter is trite but some of it gets laughs and his nonchalant method of missing a trick does the rest.

The Bird Cabaret, entailing a number of parrots and cackatoos closed the bill. The act is prettily staged, entertaining throughout and went over to one of the best hands. J. Mc.

AUDUBON

(Last Half)

Nothing but the rules laid down by the Fire Department prevented the rush at this house being worse than that of the subway's in "crush" hour on Thursday night. And to the bargain, the house was sold out for Friday night, on Wednesday. Only four acts of vaudeville, and none of them startling, but the big attraction there, was "Passion," the film. We didn't believe it possible that as many people lived in the Bronx and Washington Heights as we saw crowd into this theatre on Thursday evening. And the picture had three days more to go.

The vaudeville ran briefly. The opening spot was held by the Smileta Sisters, two in number, who offered acrobatics. This in itself proved to be a novelty to the audience. The girls look neat, and do their work, which consists of contortion, tumbling and other acrobatics, capably.

Al Ripon presented a ventriloquial act that pleased. Ripon is using a "Jiggs" dummy, and a drop in one, showing "Dinty Moore's" gin mill. The dummy is life-size, and walks. The novelty of this is in the fact that Ripon is one of the few ventriloquists who works standing up all through his act. As far as ventriloquial ability, Ripon did not display anything sensational. And for that fact, the reviewer liked him. Can you imagine seeing a ventriloquist who does not drink a glass of water or supposed wine, or eat a sandwich during his routine? True Ripon smoked a cigarette, but that was all. The lines in the act are fair. Some are new and some are old. Quite a few are good for laughs.

Harry Puck was seen here a short while ago, when he filled in a few performances for another act. He did the same routine as before. Puck has a pleasant personality and on that and his piano playing ability, gets over.

Tom Davies and Company closed the vaudeville with a sketch that has been seen for several years. It's the old turn about the suffragist wife who goes on strike and refuses to prepare hubby's dinner because he's 15 minutes late and also wants him to accede to the union demands. He refuses, calls in a strikebreaker and there you are. Wife pleads for forgiveness and again there you are.

The news reel preceded "Passion." G. J. H.

KEENEY'S

(Last Half)

The Pantzer Duo, man and woman, opened the show with a comedy contortion act, in which the man does all the contortion work, while the woman keeps up a running fire of conversation and plays the piano. They were received very favorably in the opening position by an audience that was an overflow.

Tom Almond and Company, the company consisting of a woman, who occupied the second position, offered a novelty dancing act that was little short of a sensation. Almond does a lot of difficult work on wooden shoes and skates that made a tremendous hit with the audience. The writer has not seen the act in the past three years or so. The finish brought a hand, being prettily and effectively staged. Almond, while dancing on ice skates, is accompanied by the girl on sleigh bells, while a snowing effect is created by means of "splashed" light. Hearty applause. Took several bows.

Osborne and Crosby, on third, stopped the show completely with their singing and piano act. Osborne, a writer of songs that have been popular in their day, accompanied Miss Crosby on the piano while she sang several published numbers, and a few of the hits he had written. She has a flexible, pleasing voice, which she knows how to use, a wealth of personality, good looks and charm, and makes a pretty picture on the stage. They had to respond to extra bows after the lights for the next act had gone up.

Chuck Haas, roper and monologist, was fourth. Haas handles his ropes a good deal better than many ropers we have seen, seeming to possess greater endurance and speed, as well as having a variety of tricks. His talk is up to the minute, although some of it could be very easily eliminated. We refer to the political talk, which has no place on the stage, being not only in bad taste, but offensive to some. However, it should not detract from his credit, for he scored a big hit and had to take an encore. He works up his points in the talk very well, getting plenty of laughs for it, as well as applause for individual tricks.

Robert Henry Hodge and his company of two presented his well-known comedy sketch, and were responsible for quite a good deal of laughter among the audience. The sketch has to do with a cross old man and his nephew, and shows how the nephew finally outwits his uncle, and wins the girl of his heart, terminating the piece most happily. The work of all concerned was satisfactory.

The Bowman Brothers offered a comedy turn centering around two denizens of the South, both black. The talk is very funny in some places, and not so forte in others, but taken all in all, the act is a neat little offering, that won laughs. The singing brought a hand and earned an encore, for which a drawn-out comedy speech was made.

Elsie LaBergere and Company, the company consisting of two good-looking dogs, closed the show with a novelty posing turn embracing a number of art and statuary poses, as well as her own conceptions. The audience stayed and liked it.

William Farnum, in "The Scuttlers," was the feature picture. S. K.

PROCTOR'S 125th ST.

Ryan and Weber opened the bill in a singing and dancing act; they will be reviewed under "New Acts and Reappearances."

Franklin and Barrigan sang a number of published songs and did a medley for a finish. The two boys dress in Tuxedos with straw hats and looked neat. The burlesque dance at the finish of the solo was all wrong, is not funny nor cleverly done and the act would be better without it.

Jack Conway and Company came next and were the recipients of laughs and applause with their act, "The Wine Cellar." See under "New Acts."

Ray and Emma Dean did a "bench act" and put it over for laughs at the supper show. They will be further reviewed under "New Acts and Reappearances."

The Kilties Band closed the show, playing a number of selections well and receiving considerable recognition. It was the dancing and playing of the "pipes" by Gertrude Douglass, however, that was the punch of the act. Miss Douglass is a recent acquisition to the act. She looks very pretty from the front, has personality and a smile, dances nimbly and gracefully and received applause both on her entrances and exits. This idea of the girl working between the numbers, is a good one and serves to break up the sameness of the offering.

The Scotch Band has the largest French horn ever seen by the writer and it was heard to good and telling effect, producing some very low tones which were the more noticeable in the last number. H. W. M.

PROCTOR'S 23D ST.

(Last Half)

Laura and Billy Dreyer, with hteir refined dancing act went over exceptionally well, opening the show. They took four curtains to good hands and received applause during the act.

Roberts and Boyne have an act that is refined and classy, but of the musical comedy style; they will be reviewed in another column.

Ed Esmonde and Company have a sketch without much of a plot, it might almost be called a skit. The idea, that of the wife of the son, who comes into the house in the guise of a music teacher for the wife, has been used in one form or another for many plots, the two which occur to mind at present being "The Lion and the Mouse" and in a recent photoplay now being shown, "The Pleasure Seekers," with Elaine Hammerstein. The act received a number of laughs and went over fairly well. The girl playing the music teacher is stiff and unbending and does not speak lines any too well. At the finish of the act, the wife sings "Love's Old Sweet Song" in a contralto which shows a mezzo quality at times. Esmonde plays the part of an old man with fidelity.

Jack Reddy, who has been reviewed several times, sings several published numbers and made a solid hit with his rendition of a new balled about "the poor house." During the change made on the stage for the "dope" he talks about the other acts on the bill and tells a couple of old ones, including the "towel-McAlpin" gag. Reddy does "Chinatown" well as the "dope" and certainly knows how to sell his stuff, being professional at all times. He was encored and did a recitation, "Women," that renewed the applause.

Fargo and Richards have a neat, cleverly arranged and well-worked out act in which the two get over some bright talk before a drop representing a railroad station. The phone bit is clever. "Since Father Has His New Glands, All He Wants to Do Is Monkey Around," is the unattractive title of a still more unattractive song which, with its lines about "father" having a lump on his back and mother saying he's going to get a tail, is far from aesthetic or nice. The woman is lifeless.

The Wilton Sisters were their usual success taking many bows. The only change noted in the act was that the girls wore orange colored bows in their hair instead of blue or pink.

Bowers, Walter and Crocker closed with acrobatic tricks, clowning, and made a hit. H. W. M.

REGENT

With a varied and entertaining program to offer and the weekly dancing contest as an added attraction, the Regent seemed to be the mecca of all Harlem, judging from the crowd that was on hand when Valda and Company opened. Miss Valda is a graceful exponent of terpsichore and her various interpretations of the dance won her a good hand in the opening spot.

Elmer El Cleve brings back fond memories through the medium of his billing, "A Bit O' Scotch." El Cleve is a rather good-looking chap with a great deal of personality. His stories in Scotch dialect were appreciated and won laughs, while his playing of the xylophone also met with the approbation of the audience.

Bobby Woolsey and Reba Cauble are two delightful entertainers who scored heavily with their nonsense, singing and dancing. Both members of the duo have pleasing personalities and handle their material in a most effective manner. Most of the comedy is in the hands of Woolsey and all of it finds a vulnerable spot in the audience. The girl is pretty and a perfect foil. Woolsey, through the medium of an eccentric dance, drew a vociferous hand, while a closing comedy bit culminating with some dance steps sent the team off a solid hit.

Ruby Norton probably never appeared to better advantage than she did at this house on Thursday night. Her gowns won expressions of delight from the women patrons and her vocalization was productive of salvos of applause. Clarence Senna, at the piano, is without doubt one of the best accompanists now appearing in vaudeville and he also came in for his share of applause. Miss Norton easily scored the hit of the bill and deservedly so as her act is one that cannot be denied from all standpoints.

At this week's dance contest it was necessary to split the prize between two of the teams, the audience being unable to decide the winner.

Marie and Ann Clark garnered most of the laughs with their comedy vehicle. One of the team portrays the role of a woman war worker and after coming on goes into an outburst of oratory on what the women did in the war. A chap in front of the writer, evidently thinking it was some new form of drive, hastily buried himself in a newspaper, but a "stall" out front revealed the true status of the turn, and from there on neither he nor any of the others had little chance to do other than laugh.

"A Country Village," the favorite dog act, brought the bill to a close. J. Mc.

VAUDEVILLE

LA ROSE AND LANE

Theatre—*Proctor's 23rd St.*
Style—*Singing and talking.*
Time—*Eighteen minutes.*
Setting—*Specials, in "One."*

In this act, a drop is shown depicting a modiste's shop and a cafe.

The girl enters in a fetching gown of black silver and jet, cut low. She wore black lace stockings, black satin slippers with rhinestone buckles. With a pair of pearl earrings, her hair dressed attractively, a personality and a smile that displayed very pretty teeth, she presented an attractive picture.

The man entered in dress suit with top hat and carried a cane and a red lantern that he explained had been left by some fool near a hole.

The fellow seemed to be suffering from an overdose of the newly legally banned libations.

A number was sung, "Don't Tell My Wife That You've Seen Me," in the second chorus of which, "patter" was used by the woman who, in an attempt to deliver it with rapidity, muddled up the words so that it was impossible to understand them. This may have been the result aimed at, but the effort on the part of the audience to get the words, precludes the possibility of a hand and the song did not get over.

Some talk followed that was fair but the one suggestive gag that is about the difference between a cow and a baby should be eliminated.

A song that was sung many years ago by Abbot, an English artist, entitled "If There Weren't Any Women in the World," was the next bit, and it flopped hard, although the man has a good voice for the popular style of song and his enunciation was adequate. The style of the song is old and lacking in the quality of punch demanded in the more modern compositions.

Upon her re-entrance the girl looked dainty and refined in a gown of green and lace, cut low on one shoulder, and wearing white silk stockings and white satin slippers with rhinestone ornaments.

Some talk developed the fact that someone still has the faculty and facility of being able to recall some comedy that was funny in its day; "woman should get her rights—and a couple of lefts" and a few others failed in their purpose of visibly inciting the auditors to laughter and the line "If I had my teeth I'd bite you," is the finale of a doubtful joke.

The girl muffles her words and laughs in a stagey cackle that is harsh and grating.

Travesty melodrama was next indulged in and had more humorous value than anything previously attempted but in places was not funny but silly, and lacked just that touch of finesse to make it artistic.

The concluding number which was written so that the drop could be utilized for illumination was entitled "In the Window of Home Sweet Home," and was a masterpiece of how *not* to write a lyric containing as it did the lines "The only lights that shines brights" and others as bad. In the first part of the song the line "I've tried to keep the bright lights burning," was sung keep the bright lights "boining."

The woman's singing voice is pleasant and the couple tried hard despite the fact that the audience was cold and unresponsive, but the pair unfortunately did not get enough of a hand to take even one bow although they tried to make it.

The act is not bad, the idea is there, the couple capable, and if the act were revised and fixed up, with a little coaching, the two could put it over; at present, no better than the medium time can be hoped for.

A couple of new songs, some better gags, a different finish with more punch would help a lot. H. W. M.

NEW ACTS AND REAPPEARANCES

GLAD MOFFAT & CO.

Theatre—*Harlem Opera House.*
Style—*Singing.*
Time—*Ten minutes.*
Setting—*One.*

With the assistance of a pianist, Miss Moffat puts over a number of songs most of which are published.

In a costume of yellow and blue with white slippers and stockings, she opened with "You Ought to See My Baby," in the rendition of which her voice seemed weak and to lack timbre; she however pulls up the last part showing some good tonal force. This habit of dropping the first part of the song or talking part of it, is a habit with Miss Moffat or the result of poor training for it was noticeable in several numbers.

Changing hats, she sang a published Rube number that was used by Nora Bayes and others and sold it well.

After her exit the pianist played a part of of "Tiddledy Winks," an excerpt of Scharwenka's "Polish Dance," and part of the "Love Nest" from "Mary."

In a gown of white and lace net trimmed with rhinestones, looking refined and pretty with her nicely arranged auburn hair, Miss Moffat then sang "Mandy Lee," which has not been heard for some time. Her voice was pleasant and this coupled with her personality, enunciation, diction and the underlying sentiment and musical cadences of the number itself, put the song over to a hand.

An Irish number followed to fair returns; a recitation to music preceded "Old Pal, Old Girl, You've Left Me All Alone," a good number, done very artistically by Miss Moffat and which made a hit. A high note was taken which was pleasing and which the artiste "hit" rather than sang up to.

Had Miss Moffat finished with this number, the act would have been better but she returned to deliver a Jewish Oriental number that is a very good song, but which does not seem to suit her style although the lyrics themselves were good for a fair hand.

Watching the fault already referred to and with the omission of the number indicated, the act should prove a neat turn for the medium houses. H. W. M.

RYAN AND WEBER

Theatre—*Proctor's 125th St.*
Style—*Singing and dancing.*
Time—*Seven minutes.*
Setting—*"Two."*

The man was in French military uniform and the girl, a pretty blonde in a costume of green and silver, a hat with ostrich plume and gold stockings and slippers. They opened with "In the Kingdom of Our Own," which has no especial definite value and followed with a dance that received a fair hand.

A solo dance by the man followed in which among other steps he did one from the old pedestal clog routine. He kept talking to the pianist in an undertone, his facetiousness being, to himself, very funny but to no one else for they couldn't hear it. This should be discontinued.

Some "winging" was very well done and received the recognition merited.

The girl looking resplendent in a gown of gold lace net over gold cloth lined with cerise and trimmed with black and gold, next sang "A Wee Bit of Lace." She carried a small hat box for no reason whatsoever—this was distinctly musical comedy.

A double dance failed to get much nor did the cane dance in which the girl kicked over a long cane produce much in the way of definite applause results.

The girl's smile and personality are desirable assets. H. W. M.

WILLIAM KENT AND CO.

Theatre—*Greenpoint.*
Style—*Comedy skit.*
Time—*Eighteen minutes.*
Setting—*Three—special.*

William Kent, late feature of "Pitter Patter," is showing his talents as a laugh provoker to vaudeville audiences and when reviewed here had only been doing his new act for three days, and should be given credit for the smooth, easy manner in which he delivered it. The skit has to do with one of those relics of ancient days, known as a "souse," who has been on a continual spree. Kent plays the part of the intoxicated one, with a slight touch, reminiscent somewhat of Leon Errol.

Of course wifie, pretty and heartbroken, must be in the plot as well, and it develops that Kent had met her in the subway, and proposed, been accepted and married between stations. Now that he comes home in the condition aforementioned, she decides that her ardor has grown cold. Kent, in a spirit of good feeling, delivers a short monologue, in which are incorporated a few old wheezes, that he sells excellently, also some new ones, a good comedy number at the piano, and a novelty recitation entitled "A Draft." A piece of business in this number, in which Kent becomes a shivering, quaking mass of flesh, was excellently done. The act then goes back to the skit form, the wife deciding to leave her inebriated husband, doing so with the caution that he keep out of subways in the future. Assuring himself that she is gone, Kent goes to the phone, calls up another woman and tells her to come over. This let the act down, for it is so much weaker than the remainder of the offering that it detracts from it.

Kent has surrounded himself with some clever people, who do their lines exceptionally well. But the entire burden of the act rests practically on his shoulders, and he seems quite capable of bearing the burden. The act, when smoothed out and whipped into shape, should prove a first class laughing hit, and a successful vaudeville vehicle for this capable and versatile comedian.

S. K.

SHAW'S COMEDY CIRCUS

Theatre—*Proctor's 23rd St.*
Style—*Trained animal.*
Time—*Twelve minutes.*
Setting—*Three.*

Usual routine of "stunts" of acts of this kind with dogs jumping to horses' backs, a baboon riding a bucking pony and greyhounds doing "the leaps" for the finish which precedes the riding of a horse by a couple of plants from the audience.

In the latter, neither the "plants" nor the pony seemed well trained, the pony not particularly agile and the "plants" making the falls deliberately. The "Comedy" in the act was supposed to be derived from this and the fact that a stage hand fell a couple of times in the previous part of the act.

Shaw made an announcement in which he said "stamania" where he should have said "stamina" and used "is none" where "are none" would have been grammatical. The best point in the act and only one that held the interest was the leaping of the greyhounds.

A good opening act of its kind for the smaller houses but of doubtful value in the others on account of its similarity to countless turns of the same ilk.

H. W. M.

RAY AND EMMA DEAN

Theatre—*Proctor's 125th St.*
Style—*Talking and dancing.*
Time—*Eleven minutes.*
Setting—*One.*

The girl in a costume of canary yellow with white hat does "straight" to the man's "silly boy."

After some talk at which the audience couldn't help but laugh due to its inanity rather than any underlying subtlety of its potential, the man, after an exit, reappeared in a grotesquely built dress suit with tight black pants and coat tails that were cut to extreme points. He received a number of laughs with his monologue.

The girl made her reappearance in a flashy gown of black the skirt of which was fastened up in the back, and from the front presented a circular effect. Appliqued upon the surface thus presented, were a number of animals of satin such as pink and cerise rabbits. The bodice was of white silk across which black velvet ribbon was arranged rectangularly. The back view showed a pair of bloomers of white with horizontal stripes of black and the inside view of the skirt showed concentric circles of alternate black and white.

A black hat ornamented with the cut-out satin animals of various colors, and white slippers and stockings completed one of the most odd costumes seen in in vaudeville.

A double dance was used for a finish and received a fair hand. The act was undoubtedly cut at the supper show but no doubt got over very much better at the night performance. H. W. M.

JACK CONWAY AND CO.

Theatre—*Proctor's 125th St.*
Style—*Skit.*
Time—*Nine minutes.*
Setting—*Special in three.*

The scene represents a wine cellar and two men come down the steps for the avowed purpose of using the cellar for the purpose for which cellars are now supposed to be almost exclusively devoted.

Some dialogue drew laughs but the straight man should remember to say "nape" of the neck and not "nap."

Conway, who has recently been in burlesque is a natural "Tad" and worked in a manner to get laughs that denotes long experience but that business of spitting wine all over the stage and letting it run out of his mouth hardly belongs in "refined" vaudeville.

The act went over well at this house getting laughs and a good hand.

With the piece of business referred to eliminated, the act would prove of value as an entertainment factor in the medium houses where it should be an asset by way of contrast to a host of others.

H. W. M.

"NEARLY A PRINCE"

Theatre—*Proctor's 58th St.*
Style—*Musical sketch.*
Time—*Twenty-four minutes.*
Setting—*One and full stage (special).*

Whoever produced this act did one clever thing in avoiding the expense of a large chorus, and spent it on scenery. The cast consists of three girls and two men, and that is all. Two of the girls serve just as well as a half dozen chorus girls. The other does the ingenue work, and the men serve as comedian and juvenile respectively.

The plot is by no means exceptionally clever, and neither are any members of the cast. The juvenile sings well, and the ingenue also pleases with her vocal work. The dance bits are ordinary, but will serve for the small time, for that probably is all the act will ever be able to play.

As an act produced for the three-a-day, it will serve nicely. G. J. H.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

THE BOYCOTT AS A CORRECTIVE MEASURE IS ADOPTED BY THE A. A.

Will Be Used to Drive "Bogus" Managers and Those Who Do Not Live Up to Contract Obligations Out—Has Co-operation of Managers' Associations

LONDON, Eng., Jan. 15.—That the Actors' Association does not intend to put up with the various abuses to which its members are subject, at the hands of the smaller touring managers, and fake managers, was evidenced by its adoption recently of the boycott measure as a means for correcting the tendencies of such managers, and to secure proper treatment for actors.

The method pursued in establishing the boycott is to acquaint the owner, manager or lessee of the theatre at which a manager who has been defaulting or abusive that if the company is played there, the theatre will be boycotted. This has so far resulted in the offending companies being let out, and another company replacing them. Resident managers have been warned that only companies headed by reputable managers be booked or else their theatres will be boycotted. The Touring Managers' Association and the Association of Managers have accorded their co-operation in this matter, and all three organizations are working in accord.

The Actors' Association has appointed delegates who are to cover the various districts, and when companies, the management of which has been noted as being unreliable, come within their radius, they interview the resident managers, and warn them that should the company be permitted to play, the theatre will be boycotted. Of late many complaints have come to the Actors' Association and to the Managers' Association as well as managers hiring companies, taking them to opening points and then abandoning them without paying salaries, and consultations by committees of both organizations on a remedy for the matter resulted in the establishment of the boycott.

"SYBIL" SCORES A HIT

LONDON, Eng., Jan. 15.—The recent production of "Sybil" by George Edwardes Productions, with Josie Collins in the leading role, has proved to be a very tuneful, mirthful musical comedy hit, for not only has an excellent production been given the play, with lyrics by Harry Graham, and music by Victor Jacobi, but the piece has been lavishly costumed and decorated. The play is laid in Russia, and the plot concerns a Grand Duke and Duchess, who resemble an impresario and a great singer so greatly that each is taken for the other. The singer falls in love with an officer who has been arrested and using her resemblance has him released, and so on the merry mistake goes through the play, terminating finally in a romance that pleases all. Robert Evett directed the production, which featured Jose Collins, supported by Harry Welchman, William Spray, Jean Sterling, Tom A. Shale, Noel Layland, J. H. Worswick, Douglas Herald, E. R. Beaumont, Connie Walter, Veronica Brady, Rex Fenton, Charles Knight, Miss Collins won especial praise for her interpretation of the role of Sybil Renaud, the opera singer.

CHORUS GIRLS CLUB IN PARIS

PARIS, France, Jan. 15.—A club for Chorus girls has been instituted by Rev. A. Cardew, Chaplain of the English Church of St. George here. The club is situated at 12 and 14 Rue Duperre, and contains rooms for the girls to live in, reading rooms, restaurant, rest and recreation rooms, and is run under the direction of The Church Army, Rev. Cardew being in charge.

BARRETTA BUYS APOLLO

PARIS, France, Jan. 15.—Rafael Barretta, lately associated with the Folies Bergere, has purchased the Apollo Theatre from Harry Pilcer, who acquired it during the war, and ran it as a dance hall. The hall has been converted into a theatre again, and a new revue is to be produced there soon.

AGENCY MOVES OFFICE

LONDON, Eng., Jan. 15.—The office of the Scranton Variety Agency, headed by E. Scranton, has moved from Manchester to London, inasmuch as most of its bookings have been done in London.

ARTHUR PRINCE ILL

LONDON, Jan. 3.—Arthur Prince, the ventriloquist, has been compelled to cancel his time due to a severe attack of malaria.

"CHARM SCHOOL" PLEASES

LONDON, Jan. 10.—Alice Duer Miller and Robert Milton's comedy, "The Charm School," met with a favorable reception here when presented by Paul Murray and T. F. Dawe, by arrangement with William Edelsten at the Comedy. Owen Nares in the role of the young man with special ideas as to the education of girls, scored an immense hit. Lena Halliday gives a sincere performance as Miss Hayes, Meggie Albanesi is captivating throughout, while Kenneth Kent makes an agreeably lively Boyd to the flapperish Sally of Margery Meadows. Others in the cast are David Miller, Sydney Fairbrother, Mary Ewin, Donnet Paynter, Lally Cragg, Ceila Elson, Hugh Dempster, and Maureen Dillon.

MASCAGNI FOR PEOPLE'S THEATRE

NAPLES, Jan. 14.—Mascagni, the famous Italian composer, delivered a speech at a meeting of the co-operative movement among workers in the theatres in which he advocated the movement declaring that the economic situation was grave and that it was necessary for brain workers to join manual laborers for common benefit.

Mascagni proposed the building of a people's theatre for opera concert and the drama.

N. A. T. E. DECLARES TRUCE

LONDON, Jan. 15.—A truce has been declared between the Society of West End Managers and the National Association of Theatre Employees, through a meeting held recently between a joint committee of both organizations.

Another meeting will be held by the theatre employees early in February to decide on the strike issue.

FILMS WIN 27 TO 1

BERLIN, Jan. 15.—Twenty-seven persons have been entertained at motion picture theatres for every patron of the spoken drama in this city during the last year, according to the Berlin statistical year which has just been issued. At present there are 264 motion picture theatres in Berlin, with a seating capacity of 117,000, and 34 legitimate houses with a capacity of 44,000.

KENNINGTON CHANGES HANDS

LONDON, Eng., Jan. 6.—The Kennington Theatre has changed hands again, through the efforts of Wentworth Croke. John Morgan is the new owner, and he has converted the house into a first class cinema palace.

"YEAR 2020" IS NOVEL

PARIS, Jan. 10.—A most costly production involving a series of sensational tableaux is "In the Year 2020," which opened recently at the Chatelet. While the story is a mere pretext for the spectacular settings, M. De Gorsse's theme of the marvellous adventures that befall the hero shows quite a little ingenuity.

The story deals with a certain Benjamin Pironette, who in order to escape his shrewish wife, allows himself to be placed in a jar of liquid air, by which process he is preserved one hundred years. After this medium to showing what the world will be like in 2020, the story is apparently ended and the rest of the piece entails scenes depicting aeroships, cannon-trains to Mars, moving platforms and other things of the future.

CURFEW LAW HITS THEATERS

DUBLIN, Jan. 14.—Theatres here have been struck a terrible blow by the 10 o'clock curfew order. At one house the first night after curfew there were only eleven persons in the auditorium. The motion picture houses have not been hit so hard, but they have suffered also, as they have to close at 9 o'clock to enable the patrons to get home before the curfew hour. Half of the income of the music halls has been cut off, as, where they formerly opened to two houses a night, they now play one show.

VARIETY LICENSE REFUSED

LONDON, Eng., Jan. 15.—The Dalston Theatre, Dalston Lane, which was recently converted into a motion picture theatre, has been refused a license for singing and dancing, on the grounds that the premises were unsuitable for such purposes. H. T. Underwood, who owns the theatre, was granted a license for instrumental music, in conjunction with picture exhibitions.

VICTORIA PALACE REPORT

LONDON, Eng., Jan. 15.—The annual report of the financial affairs of The Victoria Palace, Ltd., made by the directorate recommended a dividend of 25 per cent to be paid. The report is as follows. Profits earned during the year, $223,515—Excess Profits Tax, $59,460—$25,000 for the reserve fund, Realizable assets amount to $381,500—and a balance of $54,630 is carried forward.

PLAY FOR SCOTT AND WHALEY

LONDON, Eng., Jan. 15.—Scott and Whaley, the American Negro entertainers, who have created such an impression here, are to be seen next season in a play written by Harry M. Vernon, with music by Louis Hirsch, and lyrics by Clifford Gray, and entitled "The Koko of Kong," and in which they will be starred in the West End.

McLEAOD A LONDON HIT

LONDON, Eng., Jan. 15.—Tex McLeaod an American cowboy, who does a roping monologue, has been working consecutively in England since June, 1919. He was forced to turn down an offer for the Harry Lauder show to tour the States due to bookings. McLeaod first attracted attention at Churchhill's in New York.

CUT RATES STILL STAND

LONDON, Eng., Jan. 15.—The recent cut on fares and baggage rates made to theatrical people by the Ministry of Transport on all railroads and ship lines, giving them a 25 per cent cut on rates continues in force, pending a definite rate settlement by the Ministry.

NEW MAETERLINCK PIECE PRODUCED

LONDON, Jan. 15.—"Betrothal," by Maeterlinck, was produced at the Gaiety Theatre here and received favorable comment from the critics although they agree it is not, in spontaneous charm, up to the "Bluebird."

CONTRACT ADJUDGED FAIR

CAPE TOWN., S. A.—Justice Watermayer, in the Supreme Court, has handed down a decision whereby the contracts issued by the African Theatres Trust, Ltd., are called fair and equitable. The case was that of the Trust against Freda Johnson, whom they brought from England, and played over their circuit. At the conclusion of the run, when the Trust refused to substitute her passage for England with one for Australia, she signed with another company. The Trust contract stipulates that the performer will not work in South Africa within twelve months of the ending of the contract, and they sued asking an injunction, which was granted.

CONCERT ARTISTS CHANGE

LONDON, Eng., Jan. 6.—At the last regular meeting of the Concert Artist Benevolent Association, an organization embracing the members of the concert party profession, it was decided to adopt the name of "The Concert Artists Association," and drop the "Benevolent." Also it was decided to allow women as members of the various executive committees. The subscription rate was also raised, as was the membership fee.

EX-SERVICE MEN PREFERRED

LONDON, Eng., Jan. 14.—The General Purposes Committee of the Devon County Council has issued a proclamation to district councils and local justices, that in granting to theatres or amusement place of all kinds, a trained fireman not a member of the local fire-brigade be engaged, preference being given to ex-service men who have been wounded or partially disabled.

GERMAN PRODUCER FOR N. Y.

VIENNA, Jan. 7.—Max Reinhardt, the well known German theatrical producer, is to go to New York to produce a Viennese play by Sil Vare, entitled "Gitana." Since he relinquished control of the Grosses Schauspielhaus in Berlin it has been reported often that he would soon visit America. He has recently been producing plays in Copenhagen.

"DANIEL" FOR THE ST. JAMES

LONDON, Jan. 15.—"Daniel," the four act play by Louis Verneuil, will go into the St. James Theatre for evening performances this week. The play was originally produced at the Gaiety, Manchester, on November 29. "Peter Pan" will continue to play matinees at the St. James.

KARSAVINA REBOOKED

LONDON, Eng., Jan. 15.—Mm. Tamara Karsavina, and Laurent Novikoff, presenting a series of classical ballet interpretations, returned to the Coliseum last week, with a series of dances called "Nursery Rhymes" designed by C. Lovat Fraser, and set to Schubert's music.

JOSH COLLINS DECORATED

LONDON, Eng., Jan. 15.—Josh Collins, who served as a sergeant with the Royal Field Artillery during the war, was decorated with the 1914-15 Shield by the King, through the Agency of the Lord Mayor of South Shields, while playing there recently.

MRS. LOTTIE JENNINGS SAILS

LONDON, Eng., Jan. 8.—Mrs. Lottie Jennings, wife of William V. Jennings, one of the owners of a burlesque show on the American Burlesque Circuit, sailed for New York today on the S.S. *Imperator*, after a five months' visit to England, France and Wales.

RICE AND WERNER IN LONDON

LONDON, Eng., Jan. 15.—Rice and Werner, an American black-face comedy act, which made its first appearance in England at the Victoria Palace here this week, have scored a tremendous hit, and have been booked heavily.

BURLESQUE

DETROIT HOUSE TO PLAY STOCK

AVENUE CHANGES POLICY

Irons and Clamage have decided to place stock burlesque at their Avenue Theatre, Detroit. The "Big Sensation" will play the house next week and the stock company will open on the following Sunday, January 30.

This announcement was made late Monday afternoon at the headquarters of the American Burlesque Circuit.

The Avenue had been playing stock burlesque for several years under the direction of Irons and Clamage, but was placed on the American Circuit this season, the shows jumping there from Cleveland and then back to Pittsburgh.

The reason given for taking this house off the circuit is the condition of the city. It is said that there are thousands of men out of work in Detroit, and the business has consequently fallen off at the two burlesque houses the past few months, and as the shows coming in there now are repeats, having played the Cadillac twelve weeks before, it was decided that it would not pay to play them at the Avenue.

The shows will lay off for the present until the officials are able to fill this week in.

It has been stated that the Avenue will no doubt be placed back on the American Circuit again next season, when it is expected that the normal working conditions of the city will return.

Irons and Clamage are going to place a first-class stock company at the Avenue, which will start rehearsing next Monday. They will have thirty girls in the chorus.

BURLESQUERS DANCE

The fifth annual ball of the Chas. Burns Association, held at Tammany Hall, last Friday night, was a big success. Burns who is connected with Kahn's Union Square Theatre, gathered a number of theatrical people from many of the burlesque shows around New York as well as some vaudeville performers.

Kahn's Stock Company was well represented as well as Minsky Brothers' National Winter Garden Company. There were performers from the "Monte Carlo Girls" playing Newark, as well as representatives from the "Tid Bits of 1920," "Some Show" and the "Tempters."

Several members of Rube Bernstein's "Follies of Pleasure" Company, which was laying off, on account of the Washington house being closed, were also there, as well as a large crowd from all sections of New York City.

HAYMARKET CHANGES POLICY

CHICAGO, Ill., Jan. 16.—The Haymarket Theatre has returned to its old policy of two shows a day. The management found that the supper show did not pay, so they decided to drop the vaudeville and pictures and just play the burlesque. The continuous shows ended last night.

HENRIETTA FRITZE DIVORCED

Henrietta Fritze has been granted a divorce from her husband, Belton T. Wellborn. The latter is connected with the "Step Lively Girls" company as electrician. Miss Fritze is with the Stone and Pillard show.

"SUGAR PLUMS" IS GOOD SHOW

Dan Dody will call his show on the Columbia Circuit next season the "Sugar Plums."

FIVE-MINUTE PEEP COSTS $50

JERSEY CITY, Jan. 16.—Charles Mann, a machinist of this city, was fined $50 in a local police court today where he was arraigned charged with taking a five-minute peek at a bevy of chorus maidens, members of "The Roseland Girls," company, playing at the Majestic Theatre. Mann had intended to see the show from the front of the theatre, and was on his way there when his attention was suddenly arrested as he passed the dressing rooms assigned to the girls of the ensemble. He paused, became greatly interested, and forgot completely the other show. Whether what he saw was worth the $50 Mann refused to say.

ILLNESS IN "SWEETIE" SHOW

NIAGARA FALLS, N. Y., Jan. 15.—Eddie Fox, featured comedian of the "Sweet Sweetie Girls," is having considerable trouble with his eyes, due, it is said, from the makeup he uses. He is almost blind and will be treated by specialists in Toronto next week. He is working with smoked glasses.

Joe Young is out of the cast on account of illness and Marion Lawrence is sick. Frankie Hartman has taken her place.

McCAULEY HOLDING RAFFLE

Jack McCauley, stage carpenter of the Olympic, will hold his yearly raffle at the Olympic Theatre, commencing this week. It is for the benefit of the Orphans of St. Michaels' Home at Grenbridge, S. I. The proceeds will go toward buying toys, candy, and ice cream for the children.

The first prize will be a cut glass punch bowl and twelve glasses. There will be three other prizes, all cut glass.

HELEN STANLEY ENGAGED

Helen Stanley, soubrette, closed at Minsky Brothers' National Winter Garden last Saturday. Miss Stanley has announced her engagement to be married early in June to Frank Shilansky, a wholesale hat merchant.

"BEAUTY TRUST" SCORES HIT

KANSAS CITY, Mo., Jan. 14.—"The Beauty Trust," with Lew Rose featured, playing the Century, is one of the best comedy shows that has played that house this season.

GEORGE STONE IN HOSPITAL

NEWARK, N. J., Jan. 12.—Georgie Stone, juvenile of the "Girls de Looks," was taken from the Empire Theatre to a local hospital Monday on account of a nervous breakdown.

MANAGERS FILE PROGRAMME COMPLAINTS

NAMES AND NUMBERS INCORRECT

Complaints are coming into the Columbia headquarters from house managers about incorrect copies of programmes, sent them by the show agents and managers.

They claim that seldom do they get a programme copy that embodies all the correct musical numbers, and again the wrong name will appear on the programme oposite the number. For instance, a number will be on the programme with "Mary Jones" as the vocalist, whereas May Smith should be designated.

Then again a member of the cast may be changed and a new member substituted. Such a change is overlooked many times.

It has been suggested that the names of principals appear on the programme in order of their appearance, thus affording the audience an opportunity to know who they are.

An official of the Columbia Amusement Company stated last week that steps will be taken to compel the show managers to send in a correct copy of the programme, even if it becomes necessary to print a new set of programmes after the show's arrival, and that the expense of printing be charged to the show.

ALICE LAWLER WITH SINGER

Alice Lawler, jazz singer, has been signed with the Jack Singer show as a feature for the remainder of the season. Abe Feinberg, who placed her, has her under a five-year contract. She opened with the show in Chicago recently.

FILMS

LUCILLE MANION ILL

KANSAS CITY, Mo., Jan. 17.—Lucille Manion will close with the Lew Kelly Show at the Gayety this week, on account of throat trouble. Her condition is such that throat specialists have advised Miss Manion to go to New Mexico.

BAT NELSON IN BURLESQUE

The Minsky Brothers have engaged Battling Nelson, the Great Dane and ex-lightweight champion, as an added attraction for next week at their National Winter Garden.

TOM HOWARD SCORES AT UNION SQ.

As an inventor of breakfast food, Tom Howard, in his odd style of working, was extremely funny at Kahn's Uunion Square Theatre last week, while his partner, Joe Rose, as Adam Souse, easily held up to the usual standard his comedy Dutch role. Both worked hard and nicely together

Howard staged both parts, which he called "The College Belle" and "Two Hours Late," and they contained enough laughs for half a dozen burlesque shows.

Gug Flaigg handled the characters, while Eddie Welch took care of the straight.

Helen Adair, in several new gowns, looked pretty as she sang "Hi-Mo" and "Rosie."

Margie Pennetti, the ingenue prima donna, offered "Irish Mother of Mine" and "Mystery," with big success. She, too, displayed pretty dresses.

Laura Houston went through her numbers with lots of pep, putting "Ghost of Mr. Jazz" and "Kentucky Home" over with a snap. She looked fine in tights and in her other dresses.

Hattie Beall did well with her numbers, singing "When There Ain't No Jazz" and "Shimmie Baby," nicely.

The girls worked prettily in well arranged numbers, staged by Solly Fields. Kahn has a good looking and hard working chorus now.

Shortly after the opening Howard and Rose, who received a big reception Saturday afternoon on their entrance, put over a comedy talking act that had the audience in an uproar from the start. It was funny from beginning to end.

The "boat racing" bit pleased with Howard, Rose and Welch working it up.

The "argument" bit was funny as Howard, Rose and Welch did it.

The "flirtation" bit was amusing with Howard, Rose and Miss Beall in it.

The "sucker" bit was put over for many laughs as Howard, Rose, Flaigg, Welch and the Misses Beall, Adair and Pennetti did it.

There was many more bits and scenes in the second part that more than pleased and the principals put them over for the best results.

They had good openings and finales for both parts, with tuneful music and catchy airs.

The house was packed and they were standing three deep in the back on the orchestra floor. SID.

Burlesque News Continued on Page 27

"SPORTING WIDOW'S" FAST AND FUNNY IS A FINE SHOW

With Al. K. Hall as the feature, the attraction at the Columbia Theatre this week excels in really splendid musical arrangements, and, the comedy affords ample amusement for the most critical. Its vocal numbers are interpolated with vaudeville specialties, introduced cleverly with a series of novelties rather new to the burlesque stage. Beautiful scenic investiture, plus an abundance of costuming adds materially to the atmosphere, lending charm of comic opera, rather than burlesque.

Jacobs and Jermon, the proprietors of "Sporting Widows," have created something of which they may well be proud, and have certainly added to laurels they have already won on the Columbia Circuit.

Hall, for many years a favorite comedian in burlesque, is by far more humorous this season than at any other time in his career. He assumes the same make-up as that employed last year—the sickly unusually funny smirk—and uses a stage style of working that is unique and droll. His mannerisms provoke laughter, and the sincerity with which he handles his lines, make his at once the Napoleon of American burlesque. His first appearance in the present vehicle shows him in misfit clothes, which later are substituted for extremely tight-fitting garments. The vast difference in effect is immediately a greeting of hilarious laughter by the audience. Hall dances with gracefulness and ease, and in this, too, is seen an improvement over his footwoork of last season.

Bob Startzman works opposite Hall, lending excellent foil in the character of a tramp. In this role young Startzman will carve a name for himself, and this being his first appearance at the Columbia (last year on the American Circuit), he has an opportunity to make good, and surely will do so, if he continues to work with realism and intelligence. Startzman takes a number of falls, which reveal him as a tumbler and joy-provoker. His make-up is excellent, and is funny to a marked degree.

George Weist, a young juvenile straight, has a fine part in the production. He is very conscientious; reads his lines well, and these traits, in conjunction with a very pleasing voice and personality, aid in making his appearance of consideration.

June Le Veay, an attractive brunette, assumes the prima donna role. She sings in blithesome fashion, clearly and distinctly. Her display of gowns, which are of unusual cut and style, won her many hands. The lady is well able to wear the remarkable display of finery, and from the front it appeared as if she was moulded right into them.

Gertrude Beck is a charmingly sweet soubrette and is a newcomer on the Columbia wheel. Blonde and petite, with a form worthy of any artist's recogntion, she capers through her part with a pep and vitality that brings forth the required results. She is well provided with costumes, and as the various changes occur, she is alive to the opportunities accorded her, and promptly takes advantage of the situations. Her song numbers have been selected with care, and the excellent manner in which she rendered the music, was worthy of the favorable applause she received.

Eugenie La Blanc acquitted herself admirably. Her dancing and vocal contributions proved that she was as necessary to the show's success, as any of the other members of the big aggregation. She, too, wore stunning dresses.

Frank Joselin, Jack Babson and Harry Ward, a trio of clever boys, did their bits well, particularly with a singing specialty. Rounds of genuine applause greeted their efforts.

The book of the Jacobs-Jermon show has been named "Simple Simon, Jr." It is in two acts and eight scenes. Douglas Levitt is responsible for the clever lines and situations, and in his present writings he has excelled all his previous efforts. Dan Dody staged the dancing numbers. Ruby Cowen and Jack Strauss stand as sponsors for the special music.

One number in the show is worthy of special mention, and as specialized by Hall, Startzman and the Misses Le Veay and Beck, will always bring kindly comment from the public. The main part of the specialty concerns a big clock showing the time in various parts of the country. This is both novel and surprisingly new, and will, without doubt, be widely copied.

The "phonograph" bit also proved interesting and funny as given by Hall, Startzman, Babson and Ward.

The "Old Fashioned Home" lends quaintness to the show. The parlor of an old country home is disclosed. On the outside we see the village church illuminated. The yard at the side of the house is also on view and altogether this setting is most delightful. It is supposed to be New Year's Eve.

Several specialties were offered throughout the action of the two acts. Miss Beck sang "Um Um" with effect; Weist and Miss

(*Continued on page* 27.)

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A CHANCE TO THINK

The time has arrived when film magnates will be compelled to recognize the policy of co-operating with each other, so that the crippled industry of today may be made more profitable when viewed from the focus of distribution.

While the present inactivity in the film world is traceable to the dullness in business generally, still the opportunity is rife to promulgate plans to broaden out, and bring into the limelight of proper discussion the reasons for the tremendous costs involved in bringing to the fore the more notable productions.

Not so many years ago the chain store idea as conceived by captains of industry was in its infancy. Brains and proper thought to the distribution of commodities evolved the great Woolworth, Kresge, American Stores, Atlantic & Pacific Tea Company schemes, and the main question at issue with all these institutions was the centralization of merchandise so that shelves might be immediately filled with salable goods. It thus came about that there was created a single purchasing unit for each great chain—and there is even talk now of combining these great plants into one concrete whole to further relieve the situation and make it more co-operative.

The motion picture industry has suffered from the distributing end, not because of the lack of brain power, but rather from sheer absence of will. Each producer feels that he stands upon a pinnacle of self-importance, and to dethrone him from this so-called pedestal would mean, in his opinion, the end of all that is high in the world of the films. The trouble with the producing element consists mainly of supreme individualism. The lethargy which has crept into the vital system of our eminent producers is now showing itself in no mean order, and the public has been invited, through the medium of the public press, to discuss the enormous salaries paid to stars, directors, writers and others who shine in cameraland.

Would it not be a good suggestion for the motion picture producers to shake off their egotism and combine their loftiness with others in the same sphere? Why should there be twelve or more distributing agents in a city boasting a population of say 500,000, when the same energies of such dozen distributors could be very nicely managed through one efficient organization in each city or territory. This would save considerable expense, to say nothing of serving the exhibitors as they should be.

Those prone to take exception to this suggestion may say that it would be unwise to do this, but when consideration is given the fact that banks having millions on deposit are merged without any difficulty, why should the unit distribution plan fail to work out as well in this field?

The spirit of co-operation if properly applied cannot fail. This holds good, too, with the selection of proper material for filming purposes—no man lives who can continually come forward and say—"I know it all, the rest of you are nil and void."

THE ORIGINAL MILLMAN

Editor New York Clipper,

Dear Sir:

In this week's Clipper, in reviewing our act, under "New Acts," Millman Duo, City Theatre, you infer that the name Millman, we have taken from the once famous act of that name, to help put over our present act.

I wish to state that I am the original Millman, founder of Millman Trio, and father of Bird Millman of "Ziegfeld Follies." Name originated by me a quarter of a century ago, to designate a wire act. Part of the rigging I used on the stage, I have used over a third of a century, and that I am an old grand-pap myself, of 53. I have played but little in New York in the past few years, and am perhaps forgotten. But the name is mine absolutely. I'll admit it's hard to live up to a reputation and I am not the Marvel upon the wire I was 20 years ago, but if the managers give me the encouragement the present act will be a winner.

I thank you sincerely for your comments on act, it's a big help.

With best wishes, I am sincerely,

J. D. Millman.

Answers to Queries

A. B. M.—Col. James Fisk, Jr., was shot by Edward Stokes, Jan. 7, 1872.

Cork.—Sam Sharpley, the minstrel, died Jan. 1, 1875.

M. E. C.—Victoria Loftus returned to America in 1884, after a world's tour.

J. E. D.—Joseph K. Emmett produced "Fritz" in Buffalo, N. Y., Nov. 22, 1869.

A. L. R.—George H. Adams played the clown in Tony Denier's "Humpty Dumpty" in 1881.

M. O. R.—Fields and Hanson were the team. They sailed for England May 1, 1884.

H. E. G.—"Burr Oaks" was produced May 11, 1884, at the Grand Opera House, Chicago.

S. P. R.—Tom Gould's "Sans Souci" was located at 50 and 52 West Thirty-first Street, New York, in 1886.

B. R. T.—Work on the Brooklyn Bridge was started January 2, 1870. Col. W. A. Roebling was the engineer.

J. B. D.—Jennie Kimball was the manager for Corinne Kimball, Corinne was born Dec. 25, 1873, at Boston.

O. M. L.—Frank Mordaunt was the original Scarpia in "La Tosca." He was born in Burlington, Vt., in 1841.

R. O. C.—James Richmond died at Brooklyn, N. Y., Sept. 1, 1885. His wife was Letha Glenroy.

A. M. C.—"The Merry War" was produced in English at the Germania Theatre, New York, June 27, 1882.

B. C. D.—"Uncle Tom's Cabin" was produced as an opera, in Philadelphia, April 22, 1882.

C. M. O.—Helen Barry was born in Kent, England, and made her American debut at New York May 14, 1883.

O. L. M.—The engagement you refer to was played by James Owen O'Connor at the Star Theatre, New York, April 9, 1888, in Shakespearean roles.

M. N. O.—The Edwin Forrest Lodge, Actors Order of Friendship, was incorporated in New York City, March 13, 1888.

S. M. L.—Arthur Chambers, the lightweight champion boxer, conducted a hotel at Ridge Avenue and Wood Street, Philadelphia in 1880.

D. B.—"The Charity Ball," written by Henry C. DeMille and David Belasco, was produced at the Lyceum Theatre, New York, Nov. 19, 1889.

J. H. D.—Frank L. Perley was associate manager of Dockstader's Minstrels, playing at Broadway and Twenty-ninth Street, New York, in 1888.

S. E. L.—Edwin T. Thorne made his debut, playing Eva in "Uncle Tom's Cabin," at the American Theatre, San Francisco, Cal.

L. O. M.—Marie Wainwright was the granddaughter of Bishop Wainwright and acted "Juliet" May 17, 1877, at Booth's Theatre, New York.

D. L. M.—"Oh What a Night" was the name of the play presented by Gus Williams April 11, 1885, at Coates Opera House, Kansas City.

R. M. L.—Fanny Herring played at the Old Chatham Theatre, New York. She was born in London, England, April 6, 1832.

B. B.—Mike Kelly, the ball player, was on the stage. He made his dramatic debut as "Dusty Bob" in "A Rag Baby" at Boston, March 26, 1888.

O. R. E.—Daniel Bandmann was born in Cassel, Germany, in 1843, and appeared as "Shylock" at Niblo's Garden, New York, in 1863.

A. M. S.—You can address Henry du Vries in care of the Lotus Club, West 57th Street, New York and J. Stuart Blackton at No. 423 Classon Avenue, Brooklyn, New York.

N. A. R.—Sullivan defeated Kilrain July 8, 1889, for the championship of the world and $10,000 a side at Richburg, Miss, in 75 rounds. Sullivan was later arrested in New York, and Kilrain in Baltimore on requisitions from Governor Lowry, of Mississippi on a charge of "prize fighting."

Origin.—The first record of theatrical performances in 1747 shows that they were abandoned on the threat of the Recorder of Philadelphia, to punish the actors, if they did not desist from this "unlawful practice." 2. The first theatre in Washington, D. C., was the "United States," opened in 1800 and afterwards called "The National."

TWENTY-FIVE YEARS AGO

Prof. Zanzie appeared at the Bella Union, San Francisco.

John F. Robinson was elected president of the Protective League of American Showmen; Geo. M. Leonard and B. E. Wallace, vice-presidents; W. H. Donaldson, secretary; W. H. Walker, treasurer.

Mrs. Rose Kenebel died at New York City.

Stuart Robson presented "Mrs. Ponderbury's Past," at the Garrick Theatre, New York, assisted by Mrs. Robson and Henrietta Vaders.

Tony Pastor inaugurated the "continuous" policy at his theatre.

Pollie Holmes was with Hyde's Comedians.

"Down in Poverty Row" and "No One Ever Loved You More than I" were published by Jos. W. Stern & Co.

John J. Burke was starred in "The Doctor."

The Engstrom Sisters, Agnes Evans, Nettie Huffman, Bob Van Osten were with "The Bullfighters." Charles H. Waldron was the manager.

Rialto Rattles

FLAT

I felt like a punctured tire when you left me.

CERTAINLY NOT

"A man may be down, but he's never out," was never written by an umpire.

THE WRONG BILLING

Captain Anson should read, Captain and daughters.

SO

Dorothy Jardon is going into vaudeville. We cannot guarantee that she will sing, "Who'll Take the Place of Mary."

DOWN BY THE SUBWAY GRAND

"I Want Free Life and I Want Fresh Air," was evidently written by a Bronx commuter.

AS YOU LIKE IT

All the world may be a stage, but all the actors don't have to do "three a day."

IT HAS BEEN SAID

That Florence Courtney hasn't decided whether she will sing, "A Lemon in the Garden of Love," in the new act, or not.

TYPOGRAPHICAL ERROR

We blame the printer for the statement that a new paper has started "weakly."

WE NOTICE

That this new habit of clowning in other acts makes Joe Cook up some old bits.

LIGHTNIN'

Certainly turned out to be a "Golden" harvest for all concerned; the reapers have been busy gathering in for three years now.

WHY NOT

Write a new song "We'll Take Our Cue From Mary." There'll be many a "Garden" party for the temperamental operatic stars in the near future.

SAID A DOUGHBOY

Who was suffering from cooties, to a friend over in France, "there are more things in Heaven and earth, Horatio, than are dreamt of in your philosophy."

EVEN MARY'S LITTLE LAMB

It seems that all the Marys are not contrary and many of them are famous, including George Cohan's "Mary," Mary Garden, Mary Pickford and "Mary You're a Big Girl Now."

MUSICALLY INCLINED

Entrance
Piano
Love
Forte
Kiss
Legato.
Father
Staccato
Love
Ritardo
Exit
Crescendo.

ACTS GOING TO AUSTRALIA

SAN FRANCISCO, Jan. 17.—Two acts that recently played over the Loew circuit, Gardner and Revere and "The Three Beauties" have received contracts for the Fuller circuit, and are scheduled to depart for Australia on the Steamer *Sonoma* leaving San Francisco, January 25.

SAVAGE GETS LEHAR PIECE

Henry W. Savage has acquired the American rights to Franz Lehar's opera, "The Blue Mazurka," and will produce the play early next autumn.

MELODY LANE

MUSIC BUSINESS RETURNING TO FORMER PROSPEROUS CONDITION

Sales Improving All Along the Line—Actors Again Are Seeking Out New Songs and the Big Industry Slump Appears to Be a Thing of the Past

During the past week a decided improvement in the music publishing business has been noted in all quarters. Not only have sales on the popular successes increased to a remarkable degree, but orders for the slower selling numbers have been coming in in a most satisfactory manner.

In addition to this, there is a marked increase on the part of singers in the new numbers upon which the publishers are concentrating their publicity efforts. When the slump hit the music business a few months ago, its effect was shortly afterwards reflected throughout the singing profession.

Actors who in the past were continually on the lookout for new and up-to-the-minute material seemed content to keep singing the songs that had for months been in their acts, and professional men had great difficulty in getting new numbers introduced.

A marked change in this regard has taken place during the past week or so. Singers are as alert now for new material as they were at any time in the past, and the professional quarters of the music houses are buzzing with activity.

On all sides the statement that the long business slump is over and that a return to normal conditions can be looked for in the very near future is being heard. The process of reconstruction is almost complete, and in the end the music man is bound to profit by it.

The reconstruction process, while an expensive one, has been forced upon the music men by the changes in the retail end of the business. For some reason, around the first of March the sales of music in the big syndicate and other stores dropped to almost nothing. The break in sales, at first looked upon as only temporary, continued, and with the approach of summer grew worse and worse until the business was in a panicky condition. Many explanations as to the cause have been advanced, some of them well founded and others based upon mere suspicion, but the result of the examination into existing conditions has borne good fruit in many directions.

For one thing, it opened the eyes of the publisher to the fact that he has been throwing away a great deal of money. With business running along in the prosperous condition which existed for a number of years, the evils which had fastened themselves upon the business went along unnoticed, but the slump in the business forced them to the front in no uncertain manner. With the elimination of these the publishing business will be upon a far more firm foundation than at any time in the past and when the business resumes its normal conditions, as it doubtless will with the opening of the coming season, the publishers will be in a position to make a far greater profit than at any time in the past. The Music Publishers' Protective Association has taken up a number of the big evils and has removed many of them. Among these the return privilege, the credits, and expensive trade advertising in the various bulletins, etc., are prominent features.

Another big item of expense, which the music men are now closely watching, is the branch office, and the publishers are closely watching each other in this direction. The large houses in particular are under close observation, and it is safe to say that if one of the four or five big firms decided to cut its branch office representation down to two or three the entire list of publishers would follow within the next two weeks and do the big part of the business in the home office.

Just what will be the position of the big syndicates when trade becomes normal is a matter of speculation. It is a certainty that a great volume of music was sold in the ten-cent stores. Whether or not they will ever assume their former importance in the retail field is a matter of speculation, but in all events they can see the way in which the publisher is overhauling his business and can profit by the example.

One thing is certain and that is that the day of the ten-cent music is over unless a big drop in the price of production occurs, but with the constantly increasing price of paper and printing and the continued labor shortage there does not seem to be much hope from that quarter.

It cannot be denied that the ten-cent stores put out millions of copies of music, but as soon as the hits were missing from their counters the buyers disappeared as if by magic.

FORSTER SONG IN PRODUCTIONS

CHICAGO, Ill., Jan. 17.—Forster, the Chicago publisher, is putting across a real hit in "O-H-I-O," the Jack Yellen-Abe Olman song which has sprung into tremendous success over night.

The unusual feature of the song is the fact that the stars of seven well-known productions are singing it simultaneously, each one using an exclusive version.

Eddie Cantor tried it out in the "Midnight Rounders" at the Majestic in Boston, last week, and promptly wired that "O-H-I-O stays in forever." Van & Schenck put it on in the Ziegfeld Follies here Saturday afternoon and stopped the show. Ted Lewis has added it to his repertoire in the Greenwich Village Follies on the road and the Farber Girls in the Greenwich Village Follies at the Shubert Theatre, New York City, are now rehearsing a special version.

Lew Holtz in "Scandals," and Jack Strouse in the "Century Roof Promenade" are two other production stars who are featuring this extraordinary song.

Al Jolson, who introduced "O-H-I-O" in "Sinbad," has made a record of it.

UNITED WRITERS INCORPORATE

The United Songwriters, a new music publishing house, has incorporated for $500,000. The incorporators are F. J. Schaab, H. D. Chapot and J. F. Mahoney.

Mahoney, a well known songwriter, has been connected with a number of the big houses and has a large number of well known song successes to his credit.

HANBURY TO PUBLISH

Harry Hanbury, formerly professional manager for T. B. Harms, has embarked in the music publishing business with offices in the 45th Exchange Bldg. Con Conrad, co-author of "Margie" and "Palasteena," has contributed "A Dream of Your Smile," which is to be the initial "plug" of the new company.

NO JAZZ TUNES FOR ZION

Jazz music has been tabooed by order of Overseer Wilbur Glenn Voliva, of Zion City, Ill. Dowie's successor states that music of this sort is unholy and disagreeably noisy.

CROWN BUYS ENTERPRISE

The Crown Music Co., a jobbing house, purchased at auction on Friday last the business of the Enterprise Music Supply Co., a wholesale music company formerly owned by the late A. H. Goetting.

The Crown company paid $21,000 for the business, running the bid up from $3,000.

The quarters of the Enterprise on Amsterdam avenue are to be closed, and the business transferred to the quarters of the Crown on Broadway.

All the employees of the Enterprise Co., many of whom had been associated with the Goetting business enterprises for many years, were discharged shortly after the sale and the whole business immediately absorbed by the Crown.

LEWIN CLEANS UP

Leo Lewin, the band and orchestra department manager for Waterson, Berlin & Snyder, in a "pool" with a trio of other music men, cleaned up a small fortune on the Benny Leonard fight last Saturday. The winners are all pals of the lightweight champ, and wagered that their favorite would come out the victor without going the full fifteen rounds.

It was a six round decision when the referee saved the loser further punishment by stopping proceedings.

SONGWRITING ACT RETURNS

The "Trip to Hitland" act, comprised of ten songwriters offering a musical turn in vaudeville, returned to town this week to play a local engagement and also for the purpose of placing several new numbers. The ten songwriters have given up the idea of featuring all their publications under the monica, the "Associated Songwriters of America," but will place their numbers individually. Heretofore all their output was featured as the work of the ten, and Will Rossiter, the Chicago publisher, accepted seven numbers under that arrangement.

NEW MUSIC CO. STARTS

Joe Rose of Kahn's Union Square Theatre, has opened a music publishing office at 856 Broadway, known as the Criterion Music Co. The first number released is "Doctor Jazzes Raz-Mo-Taz." Rose is responsible for the music and Charles O'Flynn the words.

WALKER BACK WITH BERLIN

Ray Walker, formerly with the Chicago office of the Irving Berlin Music Company, has rejoined the firm, and will be associated with the day branch of the New York office.

NEW FEIST NUMBER INTRODUCED

The new Leo Feist number on the "blue laws," entitled "You Can't Do It, You Won't Do It," was introduced this week at the Riverside Theatre by Ryan and Bronson.

PHIL PONCE WITH MILLS

Phil Ponce, last with the C. C. Church Co., has become associated with Jack Mills, Inc., in the capacity of general sales manager.

ADDISON TO PUBLISH

Phil Addison, song writer and one time music publisher, will reembark in the publishing game once more with offices at 244 West 46th street.

SHUBERT WRITES SONG

Hughy Shubert is responsible for the lyrics and music of the "Lady in the Lamp" number, which is the big hit of the "Social Maids" this season.

PRINCESS WRITES SONGS

MADRID, Jan. 15.—Princess Beatrice, the mother of the Queen of Spain, has composed several songs and a Spanish dance that are very popular.

MARKS BUYS A BUILDING

Edward B. Marks has taken over the building in West 46th street between the N. V. A. club house and the Remick building and on or about October 1 will take possession and make it the home of the Edward B. Marks Music Co.

The building is a double one with 5,000 square feet on each floor and extensive improvements will be added to make it one of the most attractive and artistic buildings in the section.

Plans have already been drawn by Schwartz and Cross, the Fifth avenue architects, who designed the Hotel Hamilton and some of New York's sightliest improvements. The cost of the alterations will be upwards of $50,000 and will be started as soon as the present tenants vacate.

There will be no street number on the building and in all advertisements of the firm the slogan (Next to the N. V. A.) will be carried.

KREMER CHARGES DISMISSED

The Grand Jury, last week, dismissed the charges preferred against Victor Kremer, former music publisher, now head of the Victor Kremer Features Corporation, by J. Shenfield who charged the defendant with converting the corporation's personal checks into his own private account to the extent of some eight thousand dollars. The Grand Jury decided that considering the fact Mr. Kremer was the sole owner of the stock of the corporation and the sole head thereof he had a perfect right to disburse the company's receipts as he chose. Mr. Shenfield at that time was the nominal secretary of the corporation but merely an employee.

The matter originally came up before Magistrate Levine who referred it to the Grand Jury, which acquitted and completely exonerated Mr. Kremer.

NEW MUSIC CO. STARTS

Max Prival, the song writer, in association with Samuel Levine, a Scranton, Pa., music dealer, has embarked on a combined music publishing and commercial venture. The firm is located in West 46th street under the firm name of the Leval Music Co. The commercial angle is an electrical sign display invention adapted for featuring the titles of popular songs in window displays, etc., which the Leval Co. will also exploit in conjunction with their music publishing business.

NEW PLUG SCHEME INTRODUCED

Waterson, Berlin and Snyder have introduced a new scheme for plugging song numbers, which was tried out at Churchill's last week. A team of dancers came out on the floor, and danced to the tune of "Bright Eyes." On the second chorus the girl sang the song, on the third the man sang it, on the fourth they both sang it together, and then repeated the dance on the fifth. This was carried out as though the turn was part of the show.

REED MUSIC CO. STARTS

The Reed Music Co. is the name of a new music publishing firm recently organized with offices in the Capitol Theatre Bldg. Carl Reed, a former picture publicity man, and Warren Shorts are the executives of the new company. Clyde Hager and Walter Goodwin have contributed "Arabana" as the Reed's initial publication.

BORNSTEIN ON WESTERN TRIP

Ben Bornstein, on the Harry Von Tilzer Music Co., left on Tuesday for a short business trip through the West.

HENRY TELLER WITH FISHER

Henry Teller, formerly with Witmark, is now associated with Fred Fisher, Inc., in the sales department.

Nestor and Vincent will open on the Delmar time shortly.

Tom Brown's "Yachting," is now playing a route over the Delmar time.

Howard Rossman is now accompanist for **Gloria Tiffany** on the Keith time.

Sammy Lee is having a new scene written for his act by Hockey and Green.

Charles LeMaire, artist of Sherri, Inc., is in California on business for the firm.

Vera Delatour, who has been doing a single, will do a double with her sister Lorraine.

Georgie Price returned to New York on Friday after a two-weeks' vacation in Lakewood.

Aurora and Company have been booked to open at the Miles Theatre in Detroit January 31.

Claude Golden is playing the Coliseum this week instead of James Thornton, originally booked.

Charles Irwin opened on January 16 at the Orpheum, Kansas City, for a tour of the Orpheum time.

June Day is singing every night at Healy's in Boston, having been booked for an indefinite period.

Tom Brown's Minstrels will play up New York state this week to get some material shaped up.

Lew Fields is to apear as the featured member of "Blue Eyes," beginning this week in Washington.

Marie Kell and The Brown Boys have been routed for thirty weeks on the Loew time by Sam Fallow.

E. F. Hart has been signed as new leading man for the Henry Jewett Players of Boston, to open shortly.

Richard Warner, Keith manager, has written a new sketch for **Florence Hackett** entitled "Look Out Inn."

Joan Elton, the dancer, has been engaged to appear with "Peggy" when that play opens in New York.

Robert Thorne has joined the cast of "In The Night Watch," which opens at the Century on Jan. 24th.

Brennan and **Murley** have reecived a route over the Loew time, and open at Knoxville January 31.

Frank Juhaz is playing Hazleton, Pa., the first half of the week, and goes to Scranton, Pa., the last.

Horace Goldin is rehearsing some illusions for his new act, in which he will appear in the near future.

Schictl's Marionettes have been routed over the Orpheum time for next season, opening early in **August.**

Alice Thornton and **Maurice Holland** arrived in town this week after a tour of the United New England time.

Eli Dawson is now with "Welcome Stranger" at the Cohan and Harris Theatre, replacing **David Adler.**

Dave Gardiner, formerly with **Earl Caroll's** "Jim's Girl," has been signed to appear on the Century Roof.

Cliff Lyons, Billy Ufert and George Broadhurst, have formed a trio and will be seen in a new act shortly.

Mary Jeffrey has been engaged to play in "The Haunted House," shortly to be produced by **William A. Brady.**

Tom Powers will open at a Shubert house on January 24, as juvenile lead in **Bach's** comedy-drama "Cognac."

ABOUT YOU! AND YOU!! AND YOU !!!

Miss Violet Heming will assume the leading role in "The Night Cap," shortly to be produced by **Max Marcin.**

Florence Nash, of the cast of "The Mirage," has given notice of her closing, in order to do motion picture work.

Horace Newman has been engaged by **William A. Brady** to appear in the forthcoming "Haunted House" production.

Bertram and Saxon were out of the bill at the Palace Theatre last Friday night. **Jed Dooley** doubled from the Riverside.

Charles E. Smith, former manager of the Grand Theatre of Terre Haute, is now located at the Lyric Theatre, Butler, Pa.

Renard and West have received a forty-week route from the Loew office, opening January 31st at the Metropolitan, Brooklyn.

Mrs. Walter James, rejoined "The Masqueraders" company at Milwaukee last week, having recovered from a severe illness.

Ronald Rosebraugh has changed his name to **Ronald O'Donald,** and will break in a new single on the Keith time next week.

Jack Rafael will appear in **Owen Davis'** "Haunted House" under Brady management when that production opens for business.

Martin E. Wolff, Rochester theatre man, who died recently, left an estate of $385,000, which goes to his wife, **Jennie Stein Wolff.**

Jack Goodall has teamed with **Wm. Lemaire,** formerly Lemaire and Hayes, and is breaking in a new black face double.

Bird and Bernard has been added to the cast of **Tremain's** "Broadway Brevities." They joined the show at Hartford last Monday.

Edith King has been added to the cast of "Cognac," the new Shubert production at the Princess. Her last appearance was in "Bab."

Howard McVoy, manager of the Palace, New Orleans, has been engaged to marry **Gertrude Lassiter,** a non-professional, of that city.

R. Phelps Hebberd, treasurer of the Lincoln Theatre, Union Hill, N. J., has been appointed Assistant Manager to Wm. G. Leifer.

Leo Robinson, who has been in the employ of the Palace Theatre building for eight years, has been made assistant superintendent.

Eddie Wakefield and Johnny Lyons, who closed recently with "It's Up To You," will go into vaudeville in a singing and dancing act.

Mae Dealy, formerly of Joe Dealy & Sister in vaudeville, has become associated with the Harry Walker office in a booking capacity.

The **Oakland Sisters** have been booked for an indefinite run at the Walton Roof, Philadelphia, beginning January 24, by **Tilden James.**

Andrew St. Jean, an eighteen-year-old pool and billiard wizard, gave an exhibition at the N. V. A. clubhouse on Monday afternoon.

Alice Endres met with an accident at 47th street and Broadway last Friday morning, and is confined at her home, 103 West 122d street.

Kenneth MacKenna and **Frank Sylvester** have been added to the cast of "The Haunted House," soon to be produced by **William A. Brady.**

Jake Lubin of the Loew office, sails for London and Paris on the *Imperator* January 20. Lubin says that his trip is just a vacation.

Le Roy, Talma and Bosco are playing Harrisburg Wednesday and Thursday of this week and Mt. Carmel, Pa., Friday and Saturday.

Sissle and Blake were forced to cancel a week and a half of work due to Sissle's contracting laryngitis. They re-opened this week however.

Frank Vincent, head of the Orpheum booking department, accompanied by his wife, left for Palm Beach last Saturday for a short vacation.

Thomas P. Keating, hotel manager of San Francisco, and well known professionally, was married last week to **Josephine Staunton.**

Tot Qualters has been engaged for an important part for the new "Midnight Rounders of 1921," shortly to open at the Century Promenade.

Edgar Russell Carver, who has been sick for several weeks with the "Flu," is somewhat better and expects to be back at his desk shortly.

Miss Le Brun has been placed with **Ed. Daley's** "Kandy Kids" by **Harry Walker,** and will open at Baltimore January 22 as prima donna ingenue.

Ethel Clifton, now appearing in "Diamond Cut Diamond," has written a new act for herself for next season entitled "The Saint and the Sinner."

Les Aristocrats have been routed over the Sun time by **Eddie Fredriks** and will open at Hornell, N. Y., February 7th, with nine weeks to follow.

Mr. and Mrs. Hugh Emmet, who are playing the Alhambra, Brooklyn, the first half of this week, will be seen in a new act in the near future.

Sheldon and Dailey, after having played several months through the middle west, have returned to New York and will open shortly on the Keith time.

Margaret Wilson, daughter of the President, attended a performance of "The Woman in Bronze" on Monday evening as the guest of **Mr.** and **Mrs. J. C. Royce.**

Amaras and Jeanette close at Asbury Park after several weeks on the road and come back to New York where they have been booked for return engagements.

Eve Nightingale, a grand-niece of the famous **Florence Nightingale,** will go back into vaudeville shortly with a new single of magic, comedy and disrobing, in "One."

Inez Plummer, of "The Broken Wing," is making a collection of old shoes for the Salvation Army, and has installed a barrel for their collection in front of the theatre.

Cortez and Peggy have been added to the cast of "The Midnight Rounders," which opens on the Century Promenade shortly, to do a series of dance specialties.

Helen Hoerle, for many years identified with the office of **Sam H. Harris** as publicity and advance agent, is now directing the **Chamberlin Brown** office publicity work.

Lew Leander just arrived in town from Chicago, where he has been playing for the W. V. M. A., and will open shortly in a new act which he is rehearsing with a girl partner.

Ruth Armand of the team **Armand and Ruth,** whose eyes were poisoned through the use of makeup and her sight threatened, has recovered under treatment and is about again.

Sam Hines, Charles Brown, Ann Austin and **Charles Halton** has been engaged by **William A. Brady** to appear in the "Haunted House," which will shortly open in New York.

William Wood, manager of the Keith Stock Company at the Hudson Theatre, Union Hill, N. J., is to be given a testimonial dinner by the business men of that city this week.

The Autumn Three just returned to New York, after having played for some months through the West, the South and Canada for Loew; they will open shortly around New York.

Leigh De Lacey, Arthur Williams & Co., have decided to play "Barnum Was Right," which will be produced shortly by **Earl McClellan,** and will open next week on the Keith time.

Franklyn Ardell and his company, including **Grace White** and **Ruth Warren,** jumped from New York to Sioux City last week on their own expense to open a tour of the Orpheum time.

W. A. Quigg and **Mme. Bunnell** have sent out a novel advertisement in the shape of a sanitary 'phone mouthpiece cover that nearly all the agents in the Palace Theatre building are using.

Mr. and **Mrs. Bob Startzman** are spending two weeks at **Al. K. Hall's** home in Flatbush. They are all members of the Sporting Widows company, playing the Columbia this week.

Sam Morris arrived in New York last week after having spent some time with Hurtig and Seamon's Big Wonder Show at Philadelphia and Baltimore, fixing a couple of comedy scenes.

Ted S. Barron has composed a new show "Mr. Prince Charming," which may see production under Lew Field's management next season. **Lottie Meaney** is responsible for the book lyrics.

Jack Hanley has been placed under a contract for a term of years by **F. Ziegfeld, Jr.** At present Mr. Hanley is the silent comedian in the "Midnight Frolic," atop the New Amsterdam Theatre.

Gertrude Parish, musical comedy comedienne, returned to New York last week after a sojourn of six years in musical stock on the Pacific Coast, and immediately joined **William Brandell's** "Soul Mates."

Earl B. Mountain, who has been in the hospital for eight weeks suffering from a nervous breakdown, is completely recovered, and resumes his role in "Soul Mates" January 24. **Loring Smith** replaced him while he was ill.

Edwin George has twelve consecutive weeks booked on the two-a-day Keith houses around New York, and he will then play Washington, Baltimore, and a route to follow. He is booked on the Orpheum time next season.

Otto Harbach and **Rudolf Frimi** have been engaged by **Arthur Hammerstein** to write a new operatta. The production will be called "Blossom Time," and is scheduled for opening about March 1. **Elsie Alder** will head the cast.

Berkley Huntington will play the character of "Dagerne" in the "Night Watch," which opens at the Century Theatre on January 24. He is at the present time an understudy in the "Prince and the Pauper." Mr. Huntington will also serve as assistant stage manager at the Century, where the **Michael Morton** production is scheduled for a long engagement.

THEY'RE ALL SINGING

Hits—HARRY VON TILZER—Hits

Why? Because we have the greatest bunch of songs on the market. Any kind you want of sure-fire hits

OUR OVERNIGHT FOX TROT HIT

ANSWER

SAYING THAT YOU LOVE ME

By NORMAN J. VAUSE

A beautiful natural hit for any class of singer

BILLY JEROME and HARRY VON TILZER'S
Sensational Irish Ballad Hit

THAT OLD IRISH MOTHER OF MINE

VAN and SCHENCK'S Terrific Hit in ZIEGFELD'S FOLLIES

ALL SHE'D SAY WAS U M H - H U M

2 BOYS—2 GIRLS AND BOY AND GIRL DOUBLE
Lyric and Music by MAC EMERY, KING ZANY and Van & Schenck

THE GREATEST BUNCH OF COMEDY SONGS WE *EVER* HAD

SHE WALKED IN HER HUSBAND'S SLEEP

THE SCANDAL OF LITTLE LIZZIE FORD

IF THEY EVER TAKE THE SUN OUT OF SUNDAY

I WANT TO GO WHERE THE SWEET DADDIES GROW

HARRY VON TILZER MUSIC PUB. CO.

222 West 46th Street
NEW YORK

BEN BORNSTEIN, General Manager — HERMAN SCHENCK, Prof. Manager

CHICAGO—Loop End Bldg., 177 N. State St., Eddie Lewis, Mgr. BOSTON, 224 Tremont St., Billy Harrison, Mgr. DETROIT—Tuxedo Hotel, Harry Morris, Mgr.
SAN FRANCISCO—Pantages Theatre Bldg., Carl Lamont, Mgr. PHILADELPHIA—1020 Chestnut St., Harry Link, Mgr.

NEW ACTS AND REAPPEARANCES

ERNIE REAM

Theatre—*Colonial.*
Style—*Singing and Talking.*
Time—*Fourteen Minutes.*
Setting—*"One."*

Ream yodels off stage prior to his initial appearance and enters clad in cutaway, gray trousers, white socks, black patent leather shoes with gray tops, high silk hat and cane. He wore a black vest, green tie and piccadilly collar; a monocle on cord was visible.

Some talk was good for a ripple and there followed a number in which he accompanied himself at the piano.

"Maloney" went over fair and some yodelling was again indulged in.

Ream sprang the "stiff neck that has no turning when a skirt goes by" line that someone on this side probably told him. It has been used a great deal by several acts both this season and last, and is no longer funny, no matter how it is sprung, as it is so well known.

Between gags, a scale is run over the piano *"glissando"* and this seems to be a habit of Ream's during the playing of his own accompaniments and is used too frequently.

The talk is of the English style and lacks what we term "punch" in this country, being merely humorous without being funny. It did not get over both on account of its inadequacy and the fact that Ream has an English habit of holding up the end of a sentence, instead of dropping his voice at a period.

A good medley parody was used about the Baby Grand Piano and written around "Sally in Our Alley," "She Was an Old Fashioned Lady," "An Old Fashioned Mother of Mine," "The Wearing of the Green," "When I Leave for Ireland in the Morning," and J. K. Emmet's lullaby was used for a yodelling finish, the word "Baby" being followed by "Grand" and the piano closed as if being put to sleep. This may have been stretching a point a little too far but it provided a neat finish and getaway.

Ream didn't get over any too well; we have no doubt he could do much better in the English Halls, but he doesn't seem to have observed or absorbed the American style sufficiently, to have gleaned the art or knack of "putting it over" in this country for a hit.

H. W. M.

ALBERT RICKARD

Theatre—*Greenpoint.*
Style—*Ventriloquist.*
Time—*Twelve minutes.*
Setting—*One, park.*

Rickard uses a setting, with park bench, to show a shaded lane in one of nature's playgrounds, and enters with his dummy seated on a pedi-cycle. The title of his vehicle is "Hush Money," and the act opens with an altercation between the dummy and himself regarding "Hush Money," the dummy, his son, demanding a nickle, or threatening to tell all of the "old man's" secrets to "the old lady." The talk continues in this style, the dummy bit by bit uncovering some episodes of his father's affairs d'amour for the edification of the audience. The manner in which this is done is truly funny, and the lines contain any number of laughs, all of which are handled aptly.

The talk progresses to the point where Rickard consents to giving the dummy his nickle on condition that the dummy refrain from doing certain things. The dummy consents, and Rickard enumerates the things he wants done, a rather lengthy list, too. The dummy's reply to these requests is "What the H—— do you want for a nickle anyhow!" The act concludes with a ballad number sung by the dummy, in the course of which Rickard extracts the head and holds it in his hand while he finishes the number, an old sure fire piece of business. The act should find easy sailing for it is snappy, well presented, dressed nattily and has all the needed qualifications for success.

S. K.

BERT LEVY

Theatre—*Elks.*
Style—*Whistling and Talking.*
Time—*Eight Minutes.*
Setting—*Full.*

In a business suit, with derby hat and cane, Bert Levy opened his act with a whistling solo. The tones produced were musical but Levy cut some of the notes rather short for rest periods.

Some stories followed, mostly of the English type told in this country and although Levy claimed to have recently returned from England, the jokes have been told by several comedians on this side for some time; the one about the electric lights making the sign conspicuous, having been printed in the *Ladies' Home Journal.* They went over fair.

Levy apparently seemed at a loss as to how to make an exit for he said that he thought it was about time to get off while the getting was good, and asked the pianist how he should do it. The reply was not heard from where the reviewer sat, but it seemed to strike Levy riht for he evidently acted on the suggestion.

A poem by James Whitcomb Riley was delivered with no especial dramatic force, the "walk right up and say hello," carrying the ring of sincerity through the quality of the lines themselves, rather than through any underlying potential of Levy's, in fact the attempt was amateurish and of the schoolboy at the church strawberry festival order.

Levy's whistling is not bad for an opening, but he needs some new stories and to learn how to tell them, also a different finish with more of a punch.

H. W. M.

CLARA BARRY

Theatre—*Proctor's 125th St.*
Style—*Comedy and song.*
Time—*Twelve minutes.*
Setting—*Piano, in one.*

Professional experience and stage presence combine to make this act well worthy of place on any bill. Miss Barry has the happy faculty of winning of her audiences through carefully selected songs, and a rapid fire of repartee which she carries on with her accompanist, Orville Whitledge. The pianist refrains from rendering the usual overture while a change of costume is being made. In her rendition of "I'm Not that Kind of a Girl" she spices the song with chatty interruptions, and this brings her efforts to a successful climax. "My Rosie, in the Garden of Yeden" brings Miss Barry's magnetism to the fore, and the costume—that of a Spanish girl (glittering with beads, and carrying a huge orange colored ostrich fan) closes the act. A rather unnecessary remark spoiled the Rosie song to a degree, Miss Barry stating in self-praise that her dialect in rendering the musical oddity, was "Not at all bad for an Irish Girl." She also sang "Maggie O'Brien" with a great deal of vim. With a slight brushing up this act will do justice before any audience.

G. S.

FOX SENDS OUT WARNING

The Fox Film Corporation is sending out notices to all exhibitors and amusement people in general, to the effect that it is the sole owner of all the motion picture and dramatic rights to Will Carleton's "Over The Hill to the Poorhouse," and "Over The Hill From the Poorhouse." This warning is also being published in all theatrical papers throughout the country, that any violation of these rights, will be prosecuted.

TEMPEST & SUNSHINE REUNITED

Florence Tempest and Marion Sunshine, headliners in vaudeville a half dozen years ago, are again united. They are rehearsing a new act, which they will play at Philadelphia for two weeks and then come to New York. Henry W. Marshall, musical director, will be with the act. During the past years Miss Tempest has been appearing in musical comedy, while Miss Sunshine played vaudeville.

ORCHESTRA NEWS

UKELELE NEEDED IN ORCHESTRA

Frank Palima, Jr., widely known in California musical circles, says the ukelele is one of the necessities for every well regulated orchestra. Mr. Palima lays stress on the fact that the Hawaiian instrument is nothing more or less than a musical drum, and should not be classed as a miniature guitar. If this suggestion carries, it is possible that the text books covering the ukelele may be revised, and instead of using the popular instrument as a medium of accompaniment as is the vogue now, it will occupy a most dignified place in symphony music.

ALFRED COATES RE-ENGAGED

So pleased are the directors of the New York Symphony Orchestra with the work and the public's reception accorded to Alfred Coates, the English conductor, who recently came here for a few concerts as guest conductor, that he has been engaged as associate leader of the New York Symphony for ten weeks next season.

Mr. Coates at his appearances here stirred his audiences to high enthusiasm, and the orchestra seemed to take on a new lease of life.

ARMY MEN WANT JAZZ

WASHINGTON, Jan. 14.—The jazz epidemic has had such an effect on embryonic musicians in the army, that Leader Weber, chief of the band recruit school at Columbus Barracks, recently has been overwhelmed with requests for instraction in saxophone playing. In fact the jazz tendencies of the school's 100 recruit horn blowers, while arousing the enthusiasm of Leader Weber, has been received in a different manner by other inhabitants of the reservation.

POLICE BAND SUSPENDED

The Police Band of the City of New York has been temporarily suspended. The members of the band have been assigned to patrol duty. The order affects about seventy-five patrolmen. In honor of the returned balloonists, the Police Band was supposed to lead a parade on Wednesday, but its place was taken by the Firemen's Band. The crime wave is responsible for the action of the department.

BIG PLUG FOR MILLS' SONGS

Milt Hagen is now preparing a national advertising campaign, through trade and newspaper journals for the music publishing firm of Jack Mills, Inc., of 152 West 45th Street. The campaign will be centered on the three hit numbers in the Mills catalogue, which are "Cuban Moon," "Mazie" and "Sweet Mama."

LEADERS LOSING MUSIC

The redesignation of street numbers in Detroit, Mich., has disturbed the delivery of orchestral music that is being sent out by publishers. Undelivered parcels are being returned to senders, and complaints have reached the distributors that music forwarded has not been received.

SUTZ IN SWITZERLAND

H. Sutz is leading the orchestra at the Cinema Bellevue, in Zurich, Switzerland. This is one of the largest houses in the city, and compares favorably with the Capitol in New York.

CANGAS ON THE BRIDGEPORT

J. P. Cangas has been engaged as bandmaster for the U. S. S. *Bridgeport.* He will have 22 men in his orchestra.

COLEMAN AT THE CAPITOL

A. Coleman is leading the fine orchestra at the New Capitol Theatre, at Williamsport, Pa.

HIRST AT THE MAJESTIC

Charles R. Hirst is now conductor of the Majestic Theatre orchestra at Williamsport, Pa.

REMICK SONGS ON RECORDS

Jerome H. Remick & Company have started off the new year in a whirlwind fashion from a mechanical standpoint. Nearly all of the larger phonograph companies have accepted a new novelty song, "Spanish Lou," and will release it in the very near future.

Beside "Rose" and "Nightingale" Remick also have two great mechanical numbers in "Somebody Like You" and "Guessing" which are being featured by all the large dance orchestras.

JOCKER'S AT PELHAM HEATH

Al. Jockers Orchestra, featured at Pelham Heath Inn, on Pelham Parkway, New York, is one of the most up-to-the-minute bands in and around the greater city. He features the latest in musical concoctions every night, and Managers Harry and Joseph Susskind, attribute much of the success of the establishment to Al's ability to hold patrons in excellent humor during the dining and dancing hours.

BRIGHTON HAS FINE ORCHESTRA

One of the best of the many fine orchestras playing at the various Atlantic City hotels this year is at the Hotel Brighton. Laurence Ockenlander is leader and he is combining a repertoire of standard and popular numbers which combined with the artistic rendition he is giving them is making his organization one of the most talked of orchestras in the city.

HIMBER JOINS KAUFMAN

Dick Himber, last with the Sophie Tucker, Bee Palmer and other combinations, has joined Murray Kaufman's orchestra at the Beaux Arts Hotel, Philadelphia. The orchestra has been signed to play at the Ambassador, Atlantic City, for the summer season at the conclusion of their contract here.

RATTO IN MONTREAL

Vincent Ratto is now leader of the orchestra at the Queen's Hotel in Montreal. Ratto's organization is one of the best in the entire city and much credit is due it for the big patronage which the hotel is enjoying.

KYTE AT CAMP MEAD

Clarence B. Kyte, band leader of the 56th Infantry, is now conducting the orchestra at the Liberty Theatre, Camp Mead, Md.

GLICK FOR VAUDEVILLE

Perry Glick, conductor of the jazz band now with Cortez & Peggy in the "Passing Show" at the Winter Garden, is framing a jazz band turn for vaudeville.

BERLIN GIVES BONUSES

The Irving Berlin, Inc., music house distributed substantial bonuses to its various employees last week. While no official announcement of the matter was made, it became known that a number of the men holding responsible positions were handsomely remembered and the distribution went away down the line taking in even the errand boys who received a good sized cash present.

KENT NOW SALES MGR.

CHICAGO, Ill., Jan. 17.—S. R. Kent, sales manager of the Famous Players-Lasky Corporation, has been appointed general manager of the company. The action was taken Friday night at a meeting of the Paramount officials at the Congress Hotel. It was reported that Harris P. Wolfberg, district manager in Chicago, has been tendered the position left vacant by Mr. Kent.

SELDOMS BUYS INTO AGENCY

Paul Seldoms has acquired an interest in the vaudeville and circus agency, established in Berlin, Germany, by Paul Spadoni.

YOU CAN'T GO WRONG WITH ANY FEIST SONG

FEIST FEATURES

DUNCAN SISTERS' Big Hit in FRED. STONE'S Broadway Success, "TIP-TOP"

FEATHER YOUR NEST

By KENDIS & BROCKMAN and HOWARD JOHNSON

DANCED TO BY MILLIONS OF FEET—SUNG BY A MILLION VOICES—ENJOYED BY MILLIONS OF EARS

WE KNOW AND YOU KNOW

I NEVER KNEW

Is the Foxiest Foxtrot You Ever Played And OH! What a Song

BY TOM PITTS—RAY EAGAN—ROY K. MARSH

JOHN STEEL'S HIT in ZIEGFELD'S MIDNIGHT FROLIC

ROSE OF MY HEART

A MELODY FOXTROT

Lyrics by WESTON WILSON Music by NEIL MORET

WE SAID IT WITH FLOWERS

THE ROSE I CALL SWEETHEART

WE CANNOT DESCRIBE THE BEAUTY OF THIS SONG ANY MORE THAN WE CAN THE PERFUME OF THE ROSE

Words by HOWARD JOHNSON Music by ELSIE BURKHART

YOU WILL HAVE NO REGRETS IF YOU ARE PLAYING

GRIEVING FOR YOU

A CRYING SONG—A FOXTROT TUNE

By JOE GIBSON—JOE RIBAUD & JOE GOLD

AVON COMEDY 4's Big Hit

HONOLULU EYES

in "THE PASSING SHOW"

SUNSHINE AND SPRINGTIME SET TO MUSIC

APRIL SHOWERS BRING MAY FLOWERS

Words by LEO WOOD Music by NAT & JACK SHILKRET

A FOXTROT SONG—A BLOOM-IN' REIGNIN' 'IT

FOXTROT SONG

UNDERNEATH HAWAIIAN SKIES

Lyrics By ERNIE ERDMAN Music By FRED ROSE

WE ARE RELEASING THIS ON DEMAND

AS LIGHT AND AIRY AS THE THISTLE

BONNIE LASSIE

PROHIBITION CANNOT STOP THIS BIT OF SCOTCH TROT

Words by JOHN W. BRATTON Music By JOS. H. SANTLY

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VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUD. EXCHANGE

NEW YORK CITY.

Palace—Dennis Sisters—Mamaux & Rule—Clark & Arcaro—Ethel Levy—Hermine Shone.

Riverside—Rokoma—Ella Shields—Radjah—Will Oakland—Masters & Kraft Revue—Mme. Besson & Co.

Colonial—La Bilbinita—Gus Edwards' Revue. (Others to fill.)

Alhambra—Marcell Follette—Ernie Ream—John B. Hymer & Co.—Lew Dockstader—Long Tack Sam.

Royal—Margaret Taylor—Ida Mae Chadwick—Frank Hurst—Craig Campbell—Gertrude Hoffman.

Jefferson—Edwin George—Nana & Co.—Yvette & Co.—Buzzell & Parker—Eva Tanguay.

Hamilton—Ford Sisters—Hugh Herbert & Co.—Anna Chandler.

BROOKLYN.

Bushwick—Brooks & Philson—Ryan & Ryan—Vera Gordon & Co.—Raymond Wilbert—Russ Catharine Four—Miller & Lyle—Trixie Friganza.

Orpheum—P. & W. Lavere—Will Ward & Girls—Joe Cook—Ethel McDonough—Laddie Cliff—Alex. Bros. & Eve—Kitty Doner & Co.

BOSTON.

Keith's—Polly & Oz—Lucy Bruch—Fred Lindsay & Co.—Davis & Darnell—On Fifth Avenue—Tighe & Leedom—Harry Carrol & Co.—Osborne Trio.

BUFFALO.

Shea's—Homer Romaine—Mrs. G. Hughes Co.—Sylvia Loyal & Co.—Morris & Campbell—Irene Franklin—Hobson & Beatty—Lydell & Macy—Hall & Shapiro.

BALTIMORE.

Maryland—Bernard & Gary—Mack & Lane—Perez & Marguerite—Great Lester—Clark & Bergman—Mason, Keeler & Co.

CINCINNATI.

Keith's—Watts & Hawley—Foster & Ray—Billy Glason—Sansone & Delilah—Val & E. Stanton—Flashes Revue—Uyeda Japs—Alice & M. McCarth.

CLEVELAND.

Hippodrome—Fred & B. Atkins—Wilson Bros.—Lillian Shaw—Babcock & Dolly—Flo Roberts & Co.—Wright & Deitrich.

COLUMBUS.

Keith's—Kirby Quin & A.—A. C. Astor—The Sterlings—Lydia Barry—Lane & Moran—Mel Klee—Four Ortons.

DAYTON.

Keith's—Hazel Moran—Basil Lynn & Co.—Chas. F. Semon—Horlick & Seramp—Henry & Adelaide—Santry's Jazz Band—Galetti's Monks.

DETROIT.

Temple—Robbie Gordone—Wilton Sisters—Ed. Morton—McIntosh & Maids—Rome & Gaut—Bronson & Baldwin—Lucas & Inez—Diamond & Brennan.

ERIE.

Colonial—Joe Armstrong—Zuhn & Dreis—Duffy & Mann—Fall of Eve—Dixon, Lynch & Dix.

GRAND RAPIDS.

Empress—Pearson, Newport & Co.—Whipple, Houston Co.—Schichtls Mann—Palo & Palette—Rialtos Look—Whiting & Burt—Chas. McGood & Co.—Marcus & Booth.

HAMILTON.

Keith's—Lou & Jean Archer—Rolls & Royce—Dolly Kay—Chas. L. Fletcher.

INDIANAPOLIS.

Keith's—Jack Joyce—Jack Hughes Duo—McFarland Sisters—Kluting's Animals—McDevitt, Kelly & Co.—Valerie Bergere—Coogan & Casey—Ara Sisters.

LOUISVILLE.

Mary Anderson—Three Bobs—Mr. & Mrs. Norcross—Lovenberg Sisters—Mary Haynes—Hamilton & Barnes—Sylvester Family.

LOWELL.

Keith's—Bison City Four—Martha Pryor & Co.—W. H. St. James Co.—McCloud & Norman—Bellis Duo—Driscoe & Earl—The Duttons.

MONTREAL.

Princess—Frank Shields—Mary Marble & Co.—Frawley & Louise—Al & F. Steadman—Gordon & Ford—Sydney Grant—Jordan Girls.

OTTAWA.

Dominion—Daly & Borlew—Zeno Moll & Carr—Alice Llyod—Stephens & Holliston—Lewis & Henderson—The LeGrohs.

PROVIDENCE.

Keith's—Hallen & Goss—A. & E. Frabell—Creole Fashion Plates—Wm. Ebs & Co.—Vinie Daly—Quixey Four—Demarest & Collet—Summertime—Van Cleve & Pete.

PHILADELPHIA.

Keith's—The DeMacos—Loyal's Dogs—Eva Shirley & Band—Patricola—Eckert & Moore—Jack Kennedy & Co.—Ernest T. Seton—Aileen Bronson & Co.

PITTSBURGH.

Davis—Harry Holman & Co.—Norton & Melnotte—Wood & Wyde—Ciccolini—Geo. Moore & Co.—Miller & Mack—Camille Trio.

PORTLAND.

Keith's—Boudini & Bernard—Geo. M. Rosener—Hynack—Kelly & Pollock—Tokio Muratio—Ruby Norton & Co.

ROCHESTER.

Temple—Lew & P. Murdock—F. & M. Britton—Fallon & Shirley—The Cansinos—Roy Harrah & Co.—Lambert & Ball—Billy Miller & Co.—Kara.

SYRACUSE.

Keith's—Evans & Perez—Corrine Tilton Revue—Jim McWilliams—Grace Nelson—Helen Jackley—Elinore & Williams—Fink's Mules—Buckridge Casey Co.—Hudson & Jones.

TORONTO.

Shea's—The Rials—Brown & O'Donnell—Mabel Berra—Handers & Milliss—Earl Gates & Co.—Little Cottage—Unusual Duo—Brent Hayes.

TOLEDO.

Keith's—Stanley—Sailor Reilly—Margaret Padula—Santos & Hayes Revue—Toney & Norman—Four Lamey Bros.

WASHINGTON.

Keith's—Howard's Ponies—Innis Bros.—Paul Decker & Co.—Zardo—Howard & Scott—Leo Carrillo.

WILMINGTON.

Garrick—Lohse & Sterling—Susan Tomkins—Jean Chase & Co.—The Hennings.

YOUNGSTOWN.

Hippodrome—Mantell & Co.—Margaret Ford—Weaver & Weaver—May Wirth & Co.—Eddie Foyer—Hyams & McIntyre—Roye & Rudoc.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Four Mortons—Langdons—Clara Morton—Pilcer & Douglas—Laurel Lee—Kellam & O'Dare—Flirtation—Josefsson's Iceland—Roode & Frances.

State Lake—Anatol Friedland—Donovan & Lee—Tick Tock Revue—Bessie Remple—Morgan & Kloter—Gardner & Hartman—Delmar & Kolb—Lexey & O'Connor.

Majestic—Eddie Leonard & Co.—Gertrude Vanderbilt—Brown & Weston—Bobbe & Nelson—Harry Conley & Co.—Dainty Marie—Tuck & Clare.

DENVER.

Orpheum—Mme. Doree's Operalogue—Herbert Clifton—B. & L. Walton—Edith Clasper & Co.—Ward & Dooley—Bisteol & Johnson—Barnes & Freeman.

DES MOINES.

Orpheum—Spirit of Mardi Gras—Rae E. Ball & Bro.—Leipzig—Three Weber Girls—Oscar Mirano—Moss & Frye—Magic Glasses.

DULUTH.

Orpheum—Valeska Suratt & Co.—Rice & Newton—Reed & Tucker—Harry Kahne—Grey & Old Rose—Flying Mayos—Johnny Burke.

EDMONTON AND CALGARY.

Orpheum—Annette Kellermann & Co.—Tuscano Brothers—Burke & Betty—Ramsdell & Deyo—Janet of France—Flo & Ollie Walters—Vokes & Don—Stuart Barnes.

KANSAS CITY.

Orpheum—House of David Band—Charlie Wilson—Murphy & White—Holmes & La Vere—Amaranth Sisters—Harriet Remple & Co.—Page & Green.

LOS ANGELES.

Orpheum—Emily Ann Wellman—Joe Towle—Dunbar's Darkies—Ames & Winthrop—Fenton & Fields—Tracey & McBride—Lucy Gillette—Three Regals.

LINCOLN.

Orpheum—Wm. Gaxton & Co.—Hello Husband—Cameron Sisters—Goslar & Lusby—Olson & Johnson—Petty Reat & Bro.—Jack La Vier.

MINNEAPOLIS.

Orpheum—Arman Kaliz & Co.—Emerson & Boldwin—Alfred Latell & Co.—Flo Lewis—Alfred Farrell & Co.—Bessie Browning—Billy Beard.

MILWAUKEE.

Majestic—Bits & Pieces—Billy Arlington & Co.—Claudius & Scarlet—Glenn & Jenkins—Bob Hall—Dancing Kennedys—Mast Kiddies—Asaki & Taki.

Palace—Jack Rose—Beautiful Lady—Roy La Pearl—Claud & Marion—Billy Bouncer—Boyle & Elaine—W. & H. Browne—La Toy & Vesta.

MEMPHIS.

Orpheum—Geo. Jessel Revue—Herschel Henlere—Seven Bracks—Frank Wilcox & Co.—Elly—Duffy & Sweeney.

NEW ORLEANS.

Orpheum—Bothwell, Browne & Co.—Swift & Kelly—Neal Abel—Mullen & Francis—The Le Volos—Cummings & White.

OMAHA.

Orpheum—Kitty Gordon & Co.—Jack Wilson—Dale & Burch—Two Jesters—Hubert, Dyer & Part.—Murray Girls—Garcinetti Bros.

OAKLAND.

Orpheum—Leightner Sisters & Alexander—Six Kirksmith Sisters—Lane & Harper—Johnson-Baker & Johnson—Breakaway Barlows—Swor Brothers—Healy & Cross.

PORTLAND.

Orpheum—Wm. Seabury & Co.—Peggy Bremen & Bro.—Beatrice Morgan & Co.—Conroy & Howard—Bobby Randall—Signor Friscoe—Gordon's Circus.

SEATTLE

Orpheum—C. & F. Usher—A Hungarian Rhapsody—Valentine & Bell—Belle Montrose—Herbert Brooks—Foley & La Tour.

SALT LAKE CITY.

Orpheum—Victor Moore & Co.—Owen McGivney—Oscar Lorraine—Roy & Arthur—Price & Bernie—Anger & Packer—Lillian's Dogs.

ST. PAUL.

Orpheum—Bobby McNeill Co.—Fradkin & Jean Tell—Sabbott & Brooks—Gene Greene—The Nagyfys—Joe Melvin—Moonlight.

SACRAMENTO AND FRESNO.

Orpheum—Hackett & Delmar—Elsa Ruegger & Co.—Clayton & Lennie—Wm. Mandell & Co.—Langford & Fredricks—Whitfield & Ireland—An Artistic Treat.

SAN FRANCISCO.

Orpheum—De Wolf Girls—Conlin & Glass—Joe Laurie & Co.—Selbini & Grovini—Herbert's Dogs—Jimmy Lucas & Co.—Francis Pritchard & Co.—Geo. McFarland.

SIOUX CITY.

Orpheum—Royal Gascoignes—Dotson—Ford Revue—Finn & Sawyer—Chas. Irwin—Finlay & Hill—Cressy & Dayne.

ST. LOUIS.

Orpheum—Harry Fox & Co.—Barr Twins—Tom Patricola & Co.—Bert Baker & Co.—J. Rosamond Johnson—Herman & Shirley—Earl & Sunshine—The Lordons.

Rialto—Singer's Midgets—Stores & Hayes—Butler & Parker—Jordan & Tyler—Retter Brothers.

VANCOUVER.

Orpheum—Gliz. Brice & Co.—Kenny & Hollis—J. C. Nugent—Oakes & De Lour—Dora Hilton—McAllen & Carson—Mr. & Mrs. G. Wilde.

WINNIPEG.

Orpheum—For Pity's Sake—Hampton & Blake—Stuart Barnes—Moody & Moody—A Miniature Revue—Albertina Rasch—Delmore & Lee—Burke & Betty.

E. HEMMENDINGER, Inc.
PLATINUM JEWELRY DIAMONDS REMOUNTING REMODELING
Tel. 971 John. 6 JOHN ST., New York City

F. F. PROCTOR

Week January 17, 1921

NEW YORK CITY.

81st Street—Warden Bros.—Ward & Green—Four Marx Bros.—Gibson & Connelli—Edan Dreon.

Moss' Broadway—Miller & Lyle—Marie & Ann Clark—Haig & Lavere—Marlette Marionettes—Walthour & Princeton—Hall & Colhorn—Glad, Moffatt.

Moss' Regent (First Half)—Mr. & Mrs. Barry—Nolan & Nolan—H. DeSerris—Raymo & Rogers—Dawson Sisters & Co.—Sully & Houghton. (Second Half)—Hugh Herbert Co.—Montgomery & Allen—Arthur Whitelaw—Clinton Sisters—Green & Myra.

Moss' Coliseum (First Half)—Montgomery & Allen—Hugh Herbert Co.—The Pickfords—Follis Girls—Bradley & Ardine—Mr. & Mrs. Barry. (Second Half)—Nolan & Nolan—Combe & Nevins.

Fifth Ave. (First Half)—Eddie Foy & Family—Mizpah Selbini—Alfred Powell—Jack Benny—Green & Myra. (Second Half)—Grace Hayes Co.—Eary & Eary.

Harlem Opera House (First Half)—Jessie Franks—Baby Mine—Josephine Davis & Co.—Percy Athos & Co. (Second Half)—Three Falcons—Libby & Sparrow—Wilde & Sidalia—Rudel & Dunigan.

23d Street (First Half)—Belle Meyers—Frank Gabu—Rudel & Dunigan—Liby & Sparrow—Three Falcons—Bob Bernard—Grindell & Esther. (Second Half)—Baby Mine—Carpos Bros.

125th St. (First Half)—Monan Sisters—Devore & Zempter—Irving & J. Kaufman—Roberts & Bogue. (Second Half)—Parker Trio—Myrtle Lippard—Corinne Tilton—Sidney & Towney.

58th Street (First Half)—Corinne Tilton—That Trio—Hallon & Goss—Will & Blond—Wanda Lidlow—Howard & Craddock. (Second Half)—Frank Mansfield—Dugan & Raymond—Dave Ferguson—Follis Girls—Willie Solar—Marin & Moore.

Yonkers (First Half)—Manauz & Eulr—Dugan & Raymond—Willie Solar—Bert Earl Girls. (Second Half)—Sully & Houghton—Harry Lester Mason—Galette's Monks—The Pickfords—Bobby La Salle.

Mt. Vernon (First Half)—Le Cody—Dooley & Rogel—Mattler and Lippard—Eary & Eary—The Rios. (Second Half)—Bushman & Bayne—Wilton Sisters—Jack Benny.

BROOKLYN.

Moss' Flatbush—Van Cleve & Pete—Marg. Young—Leightons—H. & A. Sharrock—O'Donnell & Blair—Magleys.

Greenpoint (First Half)—Rios—Sheldon, Brooks & Powers—Bopeep & J. Horner—Sidney & Townley. (Second Half)—Fred Whitehouse—Bowers, Walters & Crooke—Hall & Verina.

Prospect (First Half)—Bowers, Walter & Co.—Bushman & Wayne—Grace Hayes—Mack & Earl—Bob LaSalle & Co.—Arean Bros. (Second Half)—Sheldon, Brooks & Powers—H. DeSerris & Co.—Dooley & Rugel—Wilfred Clark & Co.

Henderson's (First Half)—LaFrance Bros.—Dave Thursby—Burt & Rosedale—Wilton Sisters. (Second Half)—Billy Rogers—Josephine Davis—Bobby Beard Co.—Irving & J. Kaufman.

ALLENTOWN.

(First Half)—Pedrick & Devere—Buddy Walker—Millally, McCarthy Co.—J. Granese—Toonerville tooters. (Second Half)—Piccolo Midgets—Nelson & Bailey—Elkins, Fay & Elkins.

ALTOONA.

(First Half)—Ed Zolo—Marie Sparrow—Hal Johnson—Boyde & King—Ming Toy. (Second Half)—Commodore Tom—Stevens & Bruelle—For Pity's Sake—Carson & Willard—Page, Hack & Mack.

AMSTERDAM.

(First Half)—Lockhard & Leddy—Major Allen—Sharkey, Roth & Wit—Yes, My Dear. (Second Half)—Will & M. Kavar—Profiteering—A. Robins—Reckless Eve.

ALBANY.

(First Half)—Jess & Doll—Clinton & Rooney—Profiteering—Jim McWilliams—Bender & Meehan—Bells of St. Mary—A. Rayne—Three Belmonts. (Second Half)—Eddie Montrose—Cook & Oatman—Pierson & Lewis—Fay Morse—Pinto & Boye—Hudson & Jones—Milt Collins—Paulette & Ray.

AUBURN.

(First Half)—Musical Coattes—Seymour & Jeannette—Fixing the Furnace—Vine & Temple—Coradini's Animals. (Second Half)—Wright & Wilson—Ben Meroff Co.—Thos. P. Jackson Co.—Two Rozellas—Dottie Claire's Minstrels.

BINGHAMTON.

(First Half)—The Rickards—Elsing & Kelgard—Jack Kennedy Co.—Al H. Wilson—Homer Sisters & Pierce—Eckert & Moore. (Second Half)—Bungalow Love—The Love Tangle—Equill Bros.

BRISTOL.

Ross & Foss—Pat Rogers—Dave Rafael Co.—Geo. Nagle.

CLARKSBURG.

(First Half)—Gardner & Van—Broadway Four—Stafford DuRoss. (Second Half)—Lucille Trio—Jean Sothern—Marshall Montgomery—Three Bobs.

CORTLAND.

Lester McDonald—Henry & Moore—Homer Sisters & Piece—Redero & Marconi.

CHESTER.

(First Half)—Asahi Troupe—Eddie Barth—Farrell Taylor—Santley & Norton—Gendricks Bell. (Second Half)—The Dorans—Suazan Thompkins—Kiddies' Cabaret—Joues & Greenlees—Bob Maximillian Co.

CANTON.

Hasdley Trio—Joe Armstrong—Newell & Mowat—Hal Crane Co.—Pietro—Four Ortons.

EASTON.

(First Half)—Piccolo Midgets—Nelson & Bailey—Lew Welch Co.—Elkins, Fay & Elkins—Polly's Pearls. (Second Half)—Pedrick & Devere—Buddy Walker—Millally, McCarthy Co.—Jean Granese—Toonerville Tooters.

ELMIRA.

(First Half)—Bungalow Loo—McFarland & Palace—The Love Tangle. (Second Half)—Elsing & Kelgard—Jack Kennedy Co.—Al H. Wilson.

GENEVA.

(First Half)—Lester McDonald—Rodero & Marconi—Henry & Moore. (Second Half)—Princeton Five.

GREENFIELD.

Aldins & Wright—Evans & Gibson—Jarrow.

GLOVERSVILLE.

Tamaki Duo—Wardell & LaCosta—Master Gabriel—Milt Collins—Princeton Five—Frank Mullane—Eckert & Moore.

HARRISBURG.

(First Half)—Commodore Trom—Stevers & Brunelle—For Pity's Sake—Carson & Willard—Page, Hack & Mack. (Second Half)—Ed Zola Duo—Marie Sparrow—Hal Johnson—Boyd & King—Ming Toy.

HAZELTON.

(First Half)—Scamp & Scamp—Frank Duhas Co.—Mack & Dean—The Nikkos. (Second Half)—Three Bohemians—Corinne & Williams—Will Oakland—Capt. Bett's Seals.

ITHACA.

The Rickards—McFarland & Palace—On the Mississippi.

JERSEY CITY.

(First Half)—Wilde & Sedalia—Carpos Bros.—Hall & Vesina—Lucky & Harris—Harry Jolson. (Second Half)—Alfred Powell & Co.—Mamaux & Rule—Devore & Zemater.

JOHNSTOWN-PITTSBURGH.

Geo. & Lily Gardner—Perres & Marguerite—Shriner & Fitzsimmons—Genaro & Gold—Geo. Demerel & Co.

JAMESTOWN.

(First Half)—John LeClair—Marker & Schenck—Norwood & Hall—Grace Wallace Boys. (Second Half)—Calfin & Thornton—Hager & Goodwin.

LANCASTER.

(First Half)—Rollo & Mulroy—Corinne & Williams—Will Oakland—Four Ortons. (Second Half)—Jean & Valjean—Mack Dean—Fred Elliott—Farrell Taylor.

MONTREAL.

Fene & Tyson—Harper & Blank—Baraban & Crohs—Allanson.

McKEESPORT.

(First Half)—Victoria—Three Rounders—Tommy Allen Co.—Three Bobs—Alice Walker. (Second Half)—Thornton Lynn—Wanzer & Palmer—The Herberts.

MIDDLETOWN.

Ruth Curtis—Ungaro Romany.

MORRISTOWN.

(First Half)—Murray Voelk—Wilfred Clark Co.—Jones & Sylvester—Eva Fay. (Second Half)—Lyons & Yosco—Raymo & Rogers—Eva Fay.

NEWARK.

Francis Renault—Harry Holman Co.—Trunlel Trio—Kitty Done—Ida May Chadwick—El Cleve.

NEW CASTLE.

(First Half)—Alice Walker—El Cota—Thornton Flynn Co.—Zuhn & Dreiss—The Herberts. (Second Half)—Paul Perry—Walter Fishter Co.—Three Rounders—Tommy Allen Co.

NEW LONDON.

Jessie Morris—Century Girls.

NEW BRITAIN.

(First Half)—Ross & Foss—Brown & Taylor—Jarrow—Nearly a Prince. (Second Half)—Nata Johnson—A Japanese Honeymoon—Infield & Noblet.

OLEAN.

(First Half)—Calvin & Thornton—Hager & Goodwin—Act Beautiful. (Second Half)—John Le Clair—Marker & Schenck—Norwood & Hall—Grace Wallace Boys.

OSSINING.

Caplane & Wells—Ward & King—June Imms Co.—Mable Berri—Ford & Goodrich.

PAWTUCKET.

(First Half)—Bison City Four—Emma O'Neil—Murdock & Kennedy. (Second Half)—Three Delseys Girls—Emma Fay—Jennier Bros.—Hendricks & Stone—Raymond Wilbert.

PARKERSBURG

(First Half)—Lucille Trio—James Fat Thompson—Marshall Montgomery—Jean Southern. (Second Half)—Miller & Capman—Broadway Four—Stafford DuRoss.

PITTSBURGH.

Spanish Goldinis—DeLyte Girls—Wolfe & Stewart—Annette Dare—Kelly & Drake—Enigma—Jack O'Brien—Louis & F. Berkoff.

PATERSON.

(First Half)—Irene Meyers—Jean & Valjean—Current of Fun—Melody Garden—Tom Smith. (Second Half)—Judson Cole—Circus Day in Toyland—Woolsey & Cauble—Harry Hayward & Co.—Sawyer & Eddy.

PASSAIC.

(First Half)—Frank Mansfield—Infield & Noblet—Capt. Anson & Daughter—Harry Leter Mason—Erford's Golden Whirl. (Second Half)—Weston & Marion—Dave Thursby—Dalton & Craig—Jones & Sylvester—LaFrance Bros.

PITTSFIELD.

(First Half)—Lazur Heyada Co.—Geo. Nagle—Evans & Gibson. (Second Half)—Herbert's Musical Revue—Jane & Miller—McLough & Ryans—Monroe & Grant.

(Continued on page 23)

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BEAUTIFUL ANNABELL LEE

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VAUDEVILLE BILLS

(Continued from Page 21)

W. V. M. A.

CHICAGO, ILL.

American (First Half)—Walters Wanted—Juvenility—Murray Bennett—Al Espe. (Second Half)—Lester & Moore—Will Fox & Florence Kelly—Bernard & Townes—Hanlon & Clifton.

Lincoln (First Half)—Temple Four—Wm. Sisto—Welch, Mealy & Montrose. (Second Half)—Tonie Grey & Co.—Larry Comer.

Kedzie Theatre (First Half)—Lawton—Orr & Hogan—Tony Grey & Co.—Salon Singers—Murray & Voelk—Rose & Moon. (Second Half)—Watskia & Understudy—Bernard & Ferris—Jack Trainor & Co.—Wynne & Carmen—Clay Crouch—Sig. Franz Troupe.

Empress (First Half)—Sargent Bros.—Larry Comer—Girls Will Be Girls—Cahill & Romaine—Stutz Bros. (Second Half)—Adonis & Co.—Southern Harmony Four—McCormack & Wallace—Cahill & Romaine—Five of Clubs.

Logan Square (First Half)—Connell Leona & Zippy—Sophie Tucker & Boys—Johnny Johnston—Sterling & Marguerite. (Second Half)—Wellington & Sylvia—Bayes & Fields—Sophia Tucker & Boys—Wm. Sisto—Little Nap.

ALTON, ILL.

Hippodrome (First Half)—Glasgow Maids—Wallace Galvin. (Second Half)—Hayatake Bros.—Jenks & Allen.

ATCHISON, KAN.

Orpheum (Sunday only)—Lizette—Mason & Bailey—Angel & Fuller—Casson Kirke & Co.—Burns Bros.

BELLEVILLE, ILL.

Washington (First Half)—Mary Ann—Rawson & Clare—Charles Olcott. (Second Half)—Stutz Bros.—James Cullen—Glasgow Maids.

BARTLESVILLE, OKLA.

Odeon (First Half)—Aerial Patts—Stanley & Olswen—Silver Fountain. (Second Half)—Ellis Nowlin Troupe—Morgan & Ray—Valentine Vox.

CEDAR RAPIDS, IA.

Majestic (First Half)—Robinson & Pierce—Homer Miles & Co.—Anna Eva Fay—Lockwood & Rush—Shiela Terry & Co. (Second Half)—Arco Bros.—Bennington & Scott—Ja Da Trio—Anna Eva Fay—Dave Harris—Cheyenne Days.

CLINTON, IA.

Orpheum (First Half)—Minetti and Riedl—Lucas and Lee—Four to Fill. (Second Half)—Izetta Fred Allen—Two La Dellas—Three to Fill.

CENTRALIA, ILL.

Grand (First Half)—Angelo Armento & Co.—Grey and Byron—Three Romano Sisters. (Second Half)—Elroy Sisters—Bud and Jessie Grey.

CHAMPAIGN, ILL.

Orpheum (First Half)—Basso—Holden & Harron—Otto & Sheridan—Ed. Janis Revue—Four Harmony Kings. (Second Half)—The Briants—Powers & Wallace—Anderson & Burt—Dunham & William—Jim Doherty—Jazzology.

DUBUQUE, IOWA

Majestic—Belmont's Canary Opera—Jim Reynolds—The Champion—Walmsley & Keating—Hanlon and Clifton.

DES MOINES, IOWA

Majestic (First Half)—Monroe Bros.—Lerose & Adams—Tid Bits of 1920—Rival Artists. (Second Half)—Harry & Kittie Sutton—Champion—Lockwood & Rush—Stanley & Wilson Sisters.

DAVENPORT, IOWA

Columbia (First Half)—Kennedy & Rooney—Varieties of 1920—Billy Shoen—Arco Bros. (Second Half)—Forrest & Church—Rucker & Winifred—A Night on Broadway—Bert & Betty Wheeler—Welch Mealy & Montrose—Belmont's Canary Opera.

DECATUR, ILL.

Empress (First Half)—Three Blighty Girls—Harry Ellis—Harvey Heney & Grayce—Anderson & Burt—Frank Devoe & Harry Hosford—The Briants. (Second Half)—Rasso—Holden & Harron—Johnny Johnston—Ed. Janis Revue—Four Harmony Kings—Big Jim.

EAST ST. LOUIS, ILL.

Erber's (First Half)—Ernie & Ernie—Four of a Kind—Lewis & Norton—Nathane Bros. (Second Half)—Mary Ann—Rawson & Claire—Chas. Olcott—Berzac's Circus.

EVANSVIELE, IND.

Rosie Rifle & Co.—Leon Varvara—Williams & Wolfus Co.—Kane & Herman—Emily Darrell—Everest's Circus—Terre Haute & Evansville split.

GRANITE CITY, ILL.

Washington (First Half)—Grey & Old Rose—James Cullen. (Second Half)—Grey and Byron. (Sunday)—Jack & Mary Graham—Curtelli & Rogers.

KENOSHA, WIS.

Virginian (First Half)—Rialto & Lamont—Sig. Franz Troupe. (Second Half)—Cortez Sisters—Hayes & Lloyd—Old Black Joe Band—Shaw & Bernard.

KANSAS CITY, MO.

Globe (First Half)—Dorothy Morris Trio—Gilbert & Saul—District School—Hugh Johnson—The Arleys. (Second Half)—Harris & Harris—Jack McCloskey & Pals—Henry B. Toomer & Co.—Thomas Potter Dunn—Pauline's Leopards.

LINCOLN, NEB.

Liberty (First Half)—Harris & Harris—Jack McCloskey & Pals—Henry B. Toomer & Co.—Thomas Potter Dunn—Pauline's Leopards. (Second Half)—Melroy Sisters—James Grady & Co.—Heum and Lockwood—Four Ishikawa Bros.

MASON CITY, IOWA

Cecil—Stanley & Wilson Sisters—Stratford Comedy Four—Grant Gardner—His Royal Highness.

OMAHA, NEB.

Empress (First Half)—Melroy Sisters—James Grady & Co.—Heim & Lockwood—Four Ishikawa Bros. (Second Half)—Millard Bros.—Perrone & Oliver—Princeton & Watson—Bottomley Troupe.

OKLAHOMA CITY, OKLA.

Lyric (First Half)—Marco and Co.—Morgan & Ray—Three Chums—Charles Kenna—Ellis Nowlin Troupe. (Second Half)—Wurnelle—McKown & Brady—Martha Hamilton & Co.—Skipper Kennedy & Reeves—Alice Teddy.

OKMULGEE, OKLA.

Cook (Last Half)—Aerial Patts—Silver Fountain—Charles Kenna—Three Chums.

RACINE, WIS.

Rialto (First Half)—Marcontini Trio—Hayes & Lloyd—McCormack & Wallace—Shaw & Bernards—Old Black Joe Band. (Second Half)—Samanoff 7 Sonia—Salon Singers—Ash & Hymans—Aeroplane Girls.

ST. LOUIS, MO.

Columbia (First Half)—Hayatake Bros.—Black & O'Donnell—Revue de Luxe—Clay Crouch—Berzac's Circus. (Second Half)—Three Romanos—Wallace Galvin—Mystic Musical Maids.

SIOUX FALLS, S. D.

Orpheum (First Half)—Millard Bros.—Perrone & Oliver—Princeton & Watson—Bottomley Troupe. (Second Half)—Monroe Bros.—Lerose & Adams—Stratford Comedy Four—Tid Bits of 1920.

SOUTH BEND, IND.

Orpheum (First Half)—Watsika & Understudy—Cortez Sisters—Jack Trainor & Co.—Adler & Dunbar—Lester & Moore—Rubeville. (Second Half)—Time & Tile—Monti & Parti—Silver Duval & Co.—The Brazilian Heiress—Sylvester & Vance—Wille Bros.

SPRINGFIELD

Majestic (First Half)—Roumanian Gypsies—Bernard & Ferris—Jim Doherty—Lillian Bernard—Dunham & Williams—Big Jim. (Second Half)—Three Blighty Girls—Harry Ellis—Harvey, Heney & Grayce—Lewis & Norton—Frank Devoe & Harry Hosford—Emile & John Nathan.

ST. JOSEPH, MO.

Crystal (First Half)—Delmar & Kolb—Ackland & Mae—Finlay & Hill—Vlasta Maslova & Co.—Charles Irwin. (Second Half)—Jerome & Newell—Stanley & Olsen—McConnell Sisters—Ford Dancers—Royal Gascoignes.

TERRE HAUTE, IND.

James & Etta Mitchell—Shaw & Campbell—Harry Hayden & Co.—Billy McDermott—Sultan.

TOPEKA, KANSAS

Novelty (First Half)—Lizette—Mason & Bailey—Casson Kirke & Co.—Angel & Fuller—Burns Bros. (Second Half)—Dorothy Morris Trio—Gilbert & Saul—District School—Hugh Johnson—Arleys.

WATERLOO, IOWA

Majestic (First Half)—Max Bloom. (Second Half)—Minetti & Riedl—At the Turnpike—Gregory & Trainor—Walmsley & Keating—Prosper & Maret.

WICHITA, KAN.

Princess—Wurnelle—McKown & Brady—Skipper Kennedy & Reeves—Alice Teddy—Martha Hamilton & Co. (Second Half)—Lizette—Mason & Bailey—Casson Kirke & Co.—Angel & Fuller—Burns Bros.

PANTAGES CIRCUIT

WINNIPEG

Pantages—Gordon & Day—Engle & Marshal—Hugo Lutgens—Le Roy & Mabel Hart—Britt Wood—The House of David Band.

REGINA & SASKATCHEWAN

Pantages—The Norvellos—3 Quillian Boys—Ray & Fox—Svengali—Meyers, Burns & O'Brien—Cevenne Troupe.

EDMONTON

Pantages—White Brothers—Hinkle & May—Ray & Fox—Molera Revue—Pernaine & Shelly—Cevenne Troupe.

CALGARY

Pantages—Love & Wilbur—Jessie Miller—Geo. L. Graves & Co.—Marza Rehn—Quinn & Caverly—September Morn.

GREAT FALLS & HELENA

Pantages—Paul Petching—Courtney & Irwin—Orville Stamm—Wilkins & Wilkins—Earl Cavanaugh & Co.

BUTTE AND ANACONDA

Pantages—Apple Blossom Time—The Gaudschmidts—Sterling Saxophone 4—Sampsel & Leonhard Co.—Tom Kelly—Corelli's Circus.

SPOKANE

Pantages—Rosa King Trio—Austin & Allen—5 Violin Misses—Primrose's Minstrels—Zelda Santley—5 Petrowars.

WALLA WALLA & N. YAKIMA

Pantages—Bedini's Horses—Bedini's Dogs—Peerless Trio—Ahn & Beck—Downing & Davis—George Hamid Troupe.

SEATTLE

Pantages—Rooting & Barrett—Carter & Buddy—Embs & Alton—Otto Brothers—Juinar of the Sea.

VANCOUVER

Pantages—The McIntyres—Beck & Stone—Countess Verona—Clair Vincent & Co.—The Novello Bros.—The Borasini Troupe.

VICTORIA

Pantages—Melnotte Duo—Redmond & Wells—Baldwin Blair & Co.—Doll Frolics—Howard & Ross—4 Bell Hops.

TACOMA

Pantages—3 Sons of Jazz—Salvation Molly—Sidney & Townley—Maud Earle Co.—The Pals—3 Bartos.

PORTLAND

Pantages—Girls of Altitude—Dorothy Lewis—Chase & La Tour—Imperial Quintette—Rowland & Meehan—Nemoe's Japs.

TRAVEL

Pantages—Wyoming Trio—George & Ray Perry—Stateroom 19—Walton & Brandt—Putting It Over.

SAN FRANCISCO

Pantages—Robert Swan—Burt & Edith Kuhn—Walter Law Co.—Calvin & Wood—Private Property.

OAKLAND

Pantages—4 Bonchas—Denishawn Dancers—Kennedy & Francis—Rigoletto Bros.

LOS ANGELES

Pantages—Zara Carmen Trio—Mabel Blondell—Carl Rosini—Jerry & Bohannon—Jarriand Octette.

SAN DIEGO

Pantages—Stuart & Keely—Chisholm & Breen—Lane & Plant—4 Renees—Schwarts & Clifford—Sweet Sweeties.

LONG BEACH

Pantages—Selma Braats—Rubini Rosa—Mr. & Mrs. Melburn—Chot, Dody & Midge—Rowing River.

(*Continued on page 31*)

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IN THE NEW AND SPARKLING COMEDY GEM "MR. WISE."

NEW ACTS AND REAPPEARANCES

BURKE AND DURKING

Theatre—*Palace.*
Style—*Singing and Talking.*
Time—*Twenty Minutes.*
Setting—*One.*

Miss Durking in a beautiful gown of cerise lined with white satin, with stockings and slippers of cerise, wearing a tortoise shell pin in becomingly dressed hair, with a good make-up, personality and a smile showing two dimples and pretty teeth, entered and went to the piano. She should have played "Chasing the Chickens," for that is what her partner Burke did a good part of the time.

Burke, wearing a Tuxedo, did his best to put over the opening song but the audience laughed at the chicken which the stage hands should have removed, and the number just went fair.

An Irish story which mentions Catholics and Protestants was rather poor judgment, the "feed" was too long and the point not sufficiently "punchy" to warrant the chance of offending any denomination.

Another number in a "spot" about a moth eaten mustache, was not clever and had a very poor lyric. This could be eliminated to advantage as Burke does too much before Miss Durking is given an opportunity. At his exit, in a pleasant voice, the female half of the team, put over a number to a hand. She seemed nervous, afraid to let it out, and might have sold it better.

A double number followed that was too slow and during which the chicken made a number of exits and entrances and did the unrehearsed business of flying into the audience.

From an artistic standpoint, the best bit in the act came next when Burke gave an impression of Bert Williams singing "You Cannot Make Your Shimmy Shake on Tea," with fidelity. This drew the best hand in the act and deserved it.

On her return Miss Durkin displayed a Junoesque figure in low cut Empire gown of black velvet, trimmed with a black net fastened to the back and draped to black velvet circles at the wrist—it was encrusted with a gold spider web. The shoulder straps were of rhinestones on narrow black velvet ribbons. The hat was black, ornamented with a black paradise, and black slippers and stockings completed the color scheme which was emphasized by a burnt orange ostrich plume fan, by way of contrast.

The act is too long, five minutes could be cut easily which would make it more snappy and a rearrangement of the material would react to advantage.

The act shows class, refinement, dressing, personality and pleasing voices but needs fixing up with a few punches and some direction and coaching. H. W. M.

AILEEN FLORY

Theatre—*Proctor's 58th St.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*One.*

Miss Flory makes one more added to the rapidly growing list of those doing "impersonation" singles in vaudeville. Just why Miss Flory desires to do impersonations, perhaps she can best explain. We do know that she could do much better if she had an original single.

Miss Flory is an attractive blonde with a "Chicago" voice. In other words, one of those voices that is peculiarly suited to "blues" and a certain type of ballad. Before doing her impersonations, she sings three numbers, an opening song, a ballad, and an "Irish" number.

These she follows with Al Jolson, Nora Bayes and Ted Lewis, using a number by each. The Jolson bit was best for the simple reason that he is the easiest to imitate.

Miss Flory has the appearance and the ability to do a very good single. At present her turn will do for the three-a-day. But for the big time, which she can eventually make, we'd suggest an original act. G. J. H.

WILFRED CLARK AND CO.

Theatre—*Greenpoint.*
Style—*Comedy sketch.*
Time—*Twenty minutes.*
Setting—*Four, special.*

The setting represent the living room of an apartment, and the characters are, a young married couple, their aged uncle, the latter with a penchant for watching young women go through their disrobing operations from a distance, a friend of the family, and the friend's wife. Clark has been carrying on a flirtation with his friend's wife. Clark did not realize that it was his friend's wife. Carter, the friend, meanwhile, has been carrying on a flirtation also, and amusing complications ensue.

Carter's wife comes looking for him, and into Clark's apartment, too, where they continue their flirtation. When Carter enters, his wife, looking for a place to hide, is made to masquerade as a chair, by Clark. Clark's wife enters, and finds a pocketbook and gloves in his pockets. They need explanation and as matters become complicated Carter's wife faints, and Clark wants to revive her, when Carter enters. Clark covers her face with a hat. Enter Clark's wife, who demands an explanation. Carter and Clark have agreed to say the lady, whom Carter thinks is unknown to him, is his wife. Then the discovery of the truth, and a general straightening out of affairs, for in answer to accusations that Clark has been stealing his wife, Clark retaliates by saying he found his wife and Carter in his wife's bedroom. Then both agree to stick to their own wives, and all ends happily. The act is a riot of laughter, the situations are funny, and each point is worked up to a scream finish. The act has some business and situations reminiscent of an act Clark did some years ago. The turn should prove a riot of laughter anywhere. S. K.

ROBERTS AND BOYNE

Theatre—*Proctor's 23rd St.*
Style—*Singing, talking and dancing.*
Time—*Fourteen minutes.*
Setting—*Special in "One."*

The drop was painted to represent the deck of a ship and with practical cabin doors and window, carried out the idea well. A young fellow and a pretty girl have some conversation and do a couple of numbers and a dance that showed refinement and class but the talk lacked punch, did not get laughs and a splendid opportunity was missed for the idea is there.

Such lines as "what makes the ocean angry—a crab got ahold of its undertow," and others along these lines, may get by in musical comedy but hardly in vaudeville.

The team seem from their style to have been in musical shows, they are capable, but are in need of new and better material before the better time can be hoped for.

Both the girl and man presented a pleasing appearance in their style and manner of working. H. W. M.

TOM SMITH

Theatre—*Coliseum.*
Style—*Talking, comedy, dancing.*
Time—*Twelve minutes.*
Setting—*One.*

Tom Smith is one of the former members of the team of Smith and Austin. Which is by way of introduction, and lets our readers know that Smith is by no means a handsome young juvenile.

But Smith is one thing all through his act, and that is an A1 showman. For his single, he is using several stories, some nonsense, a la Smith and Austin, and a dance bit, and puts everything over for a laugh.

The best part of these laughs, is that none are giggles, chuckles or snickers. Each one is a full-chested man-sized laugh, that comes spontaneously. And he'll be able to get those laughs in any house. G. J. H.

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MATTY WHITE AND ULIS AL

"IN A LEAGUE OF SONGS AND SMILES"

ANDY FRANCIS-ROSS AND JOHN DUROSS

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WITH BOSTONIANS

DIRECTION IKE WEBER

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PRIMA DONNA CABARET GIRLS

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VERSATILE SOUBRETTE AND

MARGY MYERS and NEITIE KNISE

TID BITS OF 1920

Direction—IKE WEBER

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BURLESQUE NEWS

GERARD'S SHOW AT THE STAR IS BRIGHT AND AMUSING

Barney Gerard's "Some Show," featuring Tommy "Bozo" Snyder, offered an entertainment that was both amusing and refreshing.

It offers something different in a comedian of Snyder's type to anything seen at the Star this season. "Some Show" is practically the same as that of last season with the exception that several scenes have been added and were seen in Gerard's "Follies of the Day" on the Columbia Circuit a year ago.

"Bozo" Snyder is a most amusing fellow, getting the laughs without saying anything. The man next to me said to his friend, "Why this fellow is funny and he doesn't say a word," and that about covers it. He just acts, which puts him ahead of many comedians in burlesque. He can dance; plays the trombone and above all, is funny.

"Bozo" is using the same soiled make-up, old misfit clothes, big shoes and wig, but does not depend on these for laughs, as it is mannerisms and personality, that are his big assets. "Bozo" is more humorous than he was last year and the house enjoyed him thoroughly last Thursday night. He is an untiring worker.

Billy McIntyre and Andy Gardner are assisting "Bozo" in the comedy. McIntyre is doing his eccentric comedy role and working with "Bozo" most of the time. He does the greater part of the feeding.

Gardner, as Patsy Boliver, the bad boy, recalls this same man a few years back when he featured over the old Empire Circuit with one of the Miner shows. Gardner is coming back to his own and puts over an odd line of comedy in a fine way. He is just as fast as he was then and is a hard worker.

Lew Harris is the straight man. He is a neat appearing young fellow and a willing worker. He is new to us but fits in nicely. This chap has a fine wardrobe and wears his clothes well. He is a good talker.

Billy Dodge is doing bits and takes care of his share well. His "tough" part was best. He also did a good Frenchman.

Evelyn Stevens never looked better and her singing voice is heard to finer advantage than last season. She is a stately and graceful young lady, who understands the art of displaying a beautiful wardrobe. Her black scale gown, red velvet dress and gold cloth creation are far out of the ordinary. She did well with her lines and in the scenes.

Hallie Deane has gained in weight since we saw her last. Miss Deane is a very pretty young blonde and is sincere with her work. She is the ingenue, has a winning smile and a good voice. Her musical program is good and she knows how to put them over. Her dresses are admirable.

Mae Dix is the soubrette. This is the first time in three years we have seen this young lady with a road show. She is a shapely young person with red hair and a most pleasing personality. She is well capable of putting a fast number over. She reads lines nicely and works with vim. Miss Dix wore her dresses becomingly, which added to her style of beauty.

The "hat" novelty won laughs as it was done by "Bozo," McIntyre and Gardner.

The "coop" bit pleased with "Bozo," McIntyre, Gardner, Dodge and Miss Deane.

The "lingerie" bit was worked up to a good comedy situation by "Bozo," McIntyre, Miss Stevens and a chorus girl.

The "taxi" comedy offered splendid material for "Bozo," McIntyre, Harris, Dodge and Miss Stevens.

Miss Dix went well in her singing specialty, appearing in a silk union suit, properly draped.

A mass of comedy was injected in the "arrest" bit by "Bozo," McIntyre, Harris, Dodge, the carpenter, Miss Dix and two chorus girls.

Bob Toliver, a colored performer, did a corking good hard-shoe dance. Miss Stevens sang and "Bozo" played the trombone, bringing appreciative applause.

The airplane scene was well worked up by the entire company and offered an opportunity for fine electrical effects.

Miss Pickford, one of the girls in the chorus, did nicely in the "Gee Gee" number. The girls, "Bozo" and McIntyre created splendid returns in this number.

The "hotel" scene brought forward amusing situations. All the principals appeared in the skit, with "Bozo" creating most of the laughter.

Gardner did well in his comedy number "always foolin' around," assisted by the well-drilled chorus beauties.

Miss Stevens sang "Whispering" wonderfully well, the chorus aiding with proper spirit. The number was nicely staged.

Boliver offered a mouth organ specialty that pleased.

The "acting" bit, with "Bozo," McIntyre, Gardner and Miss Deane participating, was received with generous applause.

"Some Show" has a pretty array of girls, tastefully costumed; fine musical numbers that are not heard here every week; a great comedian in "Bozo" Snyder, and a fine cast. It's a show that deserves to do business. SID.

SPORTING WIDOWS

(*Continued from Page* 14.)

Le Veay were successful with "Hits of Long Ago" and "The Old Folks Now." The Rex Trio sang "Just a Song in Twilight," assisted by the chorus. The latter were costumed to represent the occasion. The entire carrying out of this particular number was beautiful. Miss La Blanc sang and danced herself into the good graces of the audience. She opened with a character oddity (in old clothes) and changed in full view of the audience to the part of a soubrette. Her hard shoe dancing was cleverly done.

The "divorce" bit was good comedy, played by Hall and his principals. The "bride shop" was another finely arranged scene with the ladies all robed in well fitting white gowns. Hall and Startzman worked up sufficient comedy, the former serving as to a most ridiculous bride.

The Seven Jazzers—six pretty girls and a man—offered a striking specialty in brass. Hall did his hard shoe dancing at this point and received proper recognition for his efforts.

Weist and Miss Le Veay, in their singing and piano specialty, were decidedly successful. Their numbers were selected and artistically rendered.

The "Sporting Widows" is fast and funny; its musical melange carries the action of the two acts interestingly; the costuming is lavish, the electrical effects carefully manipulated, and these, with the lavish expenditure along other lines, makes this the best "Sporting Widows" ever presented. And Hall, in this show, is at his best. SID.

ATTEMPTED HOLD-UP

CLEVELAND, Ohio, Jan. 13.—Four men attempted to hold up the Empire Theatre last Saturday night about seven o'clock. The robbers were overheard talking outside of the theatre by a young lady, who notified the police, who caught two men in the alley leading to the stage door and two men in the theatre.

GALLAGHER ON WESTERN TRIP

George A. Gallagher, general manager of the American Burlesque Circuit, left New York Monday for the West on an inspection trip of the houses and shows. He will be away about two weeks.

MARTHA WHITE CLOSES

Martha White, ingenue, of the "French Frolics," closed with the show in Boston last Saturday. Fern Wagner has taken Miss White's place. She was booked by Lou Redelsheimer.

SYDNEY WIRE IN HOSPITAL

LOUISVILLE, Ky., Jan. 17.—Sydney Wire, ex-burlesque agent and well-known carnival man, is in the City Hospital, here.

MOSCOW SINGERS OPEN

The Moscow Singers have been engaged by the Minsky Brothers for their National Winter Garden. They opened Monday.

MARDI GRAS ON FEB. 8

NEW ORLEANS, Jan. 17.—The annual Mardi Gras will take place here on February 8. Special runs are to be made by all roads going into New Orleans.

ANNA FINK IN HOSPTAL

Anna Fink, wife of Max Field, featured comedian with I. H. Herk's "Jingle Jingle" company, was operated on at the Knickerbocker Hospital last Wednesday for throat trouble.

BETTY MOORE JOINS SHOW

Betty Moore will open as prima donna of the "Naughty Naughty" company next week at the Howard, Boston, in place of Leona Fox, who closes Saturday.

LEONA FOX CLOSES

Leona Fox, prima donna of the "Naughty Naughty" company, closes with that show in Poughkeepsie on Saturday.

RUBY LUSBY SIGNS

Eddie Shafer has engaged Ruby Lusby for his "Girls N' Everything," which opens next Monday. She is in rehearsal.

PRIZE FIGHTS AT STARLIGHT PARK

Starlight Park, the amusement resort of the Bronx, is now devoted to prize fights. At the time the park opened its doors for business, it was the intention of the promotors to make it a home for permanent industrial expositions. A suit is now pending by one of the concessionaires against the park, in that the plan and scope of the officers were not carried out, causing the plaintiff a large loss of money. Last summer the park's main attraction was a huge dance hall, a number of side shows and the usual candy and prize stands.

BABE DE PALMER ILL

BUFFALO, N. Y., Jan. 15.—Babe De-Palmer recently closed with the "Girls from the Follies" on account of illness and is now at her home here. She was the soubrette of the company.

HALLIE DEAN
INGENUE SOUBRETTE — BARNEY GERARD'S SOME SHOW

MAE DIX
SOUBRETTE — BARNEY GERARD'S SOME SHOW

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EMILY KELLER
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JESSIE McDONALD
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PRINCESS LIVINGSTON
SOUBRETTE — JIMMY COOPER'S "BEAUTY REVUE"

BERT and PAULINE HALL
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HERBERT WRITES FILM MUSIC

Announcement is made by Mack Sennett that he has engaged the services of Victor Herbert to write the score for his forthcoming "Mack Sennett Revue" to be offered on Broadway. It is said that Victor Herbert was delighted with the commission and is full of enthusiasm and melodic ideas in favor of this new line of musical endeavor.

Another name that has been added to the galaxy of genius that will collaborate in the production of the "Sennett Revue" in New York is Arthur Hammerstein, who, besides being the son of the celebrated Oscar, has achieved individual fame for himself as a producer of musical spectacles and lively girl shows.

Al H. Woods, one of the foremost and most versatile producers of American theatrical entertainments, will also be associated with Victor Herbert, Hammerstein and Otto Harbach, the latter being one of the best known of New York writers of light lyrics and scenarios for comic operas and revues.

The book will be written by Mack Sennett in Los Angeles, which fact will necessitate the visit to that city of Herbert, Hammerstein, Harbach and Woods, all of whom have wired Mack Sennett that they will leave New York for Los Angeles on January 3. It is their purpose not only to consult with the Comedy King, but to instill in the production the congenial atmosphere which Mr. Sennett insists shall exploit the glories of Southern California, as well as the beauty of its fair residents.

MAUDE AGAIN ACTING

Arthur Maude, co-adapter to the screen of "A Message From Mars," the forthcoming Maxwell Karger production starring Bert Lytell that will constitute one of Metro's early releases, recently stepped out of his role as assistant to Maxwell Karger, who is personally directing the picture, to play the part of the tramp in a scene opposite Bert Lytell.

Since the beginning of camera work, Mr. Maude, who is a well-known English actor, has been busily engaged executing Mr. Karger's ideas in connection with the production end itself, so that his talent for acting has not been utilized in this instance.

With the termination of the scenes taken in the Bronx armory, however, Mr. Maude donned the costume of a tramp and appeared with Mr. Lytell in a poignant scene portraying the gradual change that takes place in the heart of the selfish young scientist, Horace Parker.

As the scene occurs in the story of the play, Horace Parker is being conducted through the streets of London by the messenger from Mars and shown the opulence of the West End in contrast to the poverty of the Whitechapel district. It is his meeting and ultimate friendship with the tramp, the role portrayed by Mr. Maude, that is the opening wedge in his armor of egoism.

LIDDY FORMS EXCHANGE

Pat Liddy, manager of the Plaza Theatre at Charlestown, West Virginia, has organized a new film exchange which is to be known as the Southern Film Exchange, with offices in the Kanawha County Bank Building.

They will buy films or take them on percentage and are busy securing state rights at the present time.

The officers are L. C. Jacks, president, Pat Liddy, treasurer and secretary, E. R. Custer, general manager. Jacks and Custer are in New York at the present time buying films.

NEW HAMPTON FILM READY

The Benjamin B. Hampton production of "The Killer," which Pathe has announced for release January 30, will bring to the screen another work from the pen of Stewart Edward White, one of the foremost modern writers of American outdoor life and author of "The Silent Places," "Conjurer's House" and many other popular works of fiction.

This author has been produced on the screen before. His stirring tale of the Hudson Bay country, "Conjurer's House," was dramatized and played on the stage under the title, "The Call of the North."

In "The Killer" he wrote a melodrama that won enthusiastic praise from the public and critics and attracted the attention of picture producers. Its presentation on the screen was under preparation for a long time before Mr. Hampton put the story in actual production. When "The Killer" finally reached the filming stage it was with a cast made up of carefully selected players of such acknowledged skill as Frank Campeau, Jack Conway, Clair Adams, Frank Haynes, Zack Williams, Frankie Lee and for the role of the jockey that most famous of all racing saddle experts, Tod Sloan.

Mr. Campeau is a veteran of the stage and screen. He quit the spoken drama for the photoplay years ago and during his career in films has contributed many outstanding interpretations in big feature productions. He was with the Griffith forces that contributed to the Triangle program and later figured prominently in support of Douglas Fairbanks.

In the name part of the Stewart Edward White melodrama Campeau has the role of a man whose desire to dominate every situation in which he finds himself carries him to extremes. The life of human or animal means nothing to him if by extinguishing it he may enjoy greater freedom to indulge his whims and desires. The part is cut to an exacting pattern and requires the wide stage experience and histrionic talent of Frank Campeau to make it the striking and convincing character conceived by the author.

Jack Conway appears as the lawyer, the heroic role, and Claire Adams is the heroine. Frankie Lee, one of the most celebrated of the screen's boy actors, is one of the innocent victims of the cunning arch-plotter, Frank Hayes, a comedian famous for his work in Sennett comedies, and Zack Williams supply the comedy relief and are provided ample opportunity for the display of their talents. Though a newcomer to the screen, Tod Sloan should score a personal hit in "The Killer," for according to report he appears in a role that puts him entirely at ease in requiring that he merely live over again some of his past experiences while at the height of his racing career.

TIMES' EMPLOYEES BALL

The employees of the New York *Times* are to be given an entertainment and ball by Leon Redlick, Dramatic Editor of the paper, at the Hotel Commodore on January 26th, and the following entertainers will be present: Mitzi, Kathleen Martin, Mary Wallace, Pearl Eaton, Emily Drange, Alvia Mamaz, Phil Baker, The Ziegfeld Octette, Marion Wilkins, Frank Tinney and Louise Allen, Joe Jackson, Ferry Corway, Margaret McKee, Sam Asch, and Mlle. Marguerite and Frank Gill.

ORMSBY STOCK CLOSES

TROY, N. Y., Jan. 15.—The attempt of George Ormsby to inaugurate a season of stock at the Lyceum Theatre here ended last week after one week's engagement.

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GOLDWYN FILMS FOR CAPITOL

Six of the next seven feature photoplays to be screened at the Capitol are Goldwyn productions. The series was begun on Sunday, December 26, with Madge Kennedy's new screen vehicle, "The Girl With the Jazz Heart." The star's large screen following turned out in force to see her in the double characterization of a slangy New York telephone girl and a shy Mennonite maid.

For the next week Reginald Barker's production of Graham Moffatt's famous Scotch comedy, "Bunty Pulls the Strings," will be the featured photo-play. Beatrice Joy acts the role which made Molly Pearson famous on the spoken stage. Russell Simpson has the role of her father, dour Tammas Bigger. Others in the cast are Raymond Hatton, as Weelum, Bunty's lover; Cullen Landis and Casson Ferguson as her brothers; Josephine Crowell, Edythe Chapman, etc.

Tom Moore will "hold" the Capitol's screen week of January 16, with his newest release, "Hold Your Horses," taken from Rupert Hughes's *Saturday Evening Post* story entitled "Canavan." Sylvia Ashton, Naomi Childers and Sydney Ainsworth have the principal supporting roles.

Then, on January 23, comes the long-awaited first Betty Compson production, "Prisoners of Love," which marks Miss Compson's first appearance on the screen since her great success as Rose in "The Miracle Man," also her advent as a star and as producer of her own pictures. Arthur Rosson directed the picture, under Miss Compson's personal supervision. In the supporting cast are Roy Stewart, Emory Johnson, Ralph Lewis, Clara Horton, Claire McDowell and Kate Toncray.

Another Reginald Barker production, "Godless Men," a dramatic tale of the sea founded on Ben Ames William's story of "Black Hawk," is next on the Capitol's schedule. Russell Simpson has the leading role in this picture, assisted by Helene Chadwick, James Mason, John Bowers, Alec B. Francis, Robert Kortman and others. This picture was singled out for first honors among all current productions by the National Board of Review in the first issue of its new organ of critical appreciation of the outstanding artistic productions made for the screen, called Exceptional Photoplays.

Then comes a new Will Rogers picture and one which, it is promised, will show him to his legion of admirers in an entirely new histrionic light. He has been seen hitherto in comedy roles, through which have often been woven strong dramatic strands, but in "Guile of Women," based upon a story by Peter Clark MacFarlane, he has a dramatic role, a "character" part which is at the same time the "lead" or star part, with his genius for simple, human comedy showing through now and then.

Two more Goldwyn productions are now scheduled for early showing at the Capitol, though not in sequence to "Guile of Women." One is the picturization of the comedy, "The Concert," which was one of David Belasco's most pronounced stage successes and in which Leo Ditrichstein appeared for two years. It was directed by Victor Schertzinger and boasts a good cast headed by Raymond Hatton and Julienne Scott and Myrtle Stedman.

The second featured Frank Lloyd production, "A Voice in the Dark," from Ralph E. Dyar's stage mystery melodrama, will follow "The Concert." Irene Rich, Ora Carewe, Ramsey Wallace, Alec B. Francis, Alan Hale, Alice Holister and others appear in its leading roles.

NEW HOUSE IN ASTORIA

A new motion picture theatre will be erected at Steinway Avenue, bounded by Broadway and Eleventh Avenue, Astoria, L. I. Sol Bloom has leased the ground from George Ehret for a period of 63 years, at an aggregate rental of $3,000,000. This block was known for many years as the Astoria Gardens, and has a frontage of 1,200 feet on Steinway Avenue, and 200 feet on Broadway and through to Eleventh Avenue.

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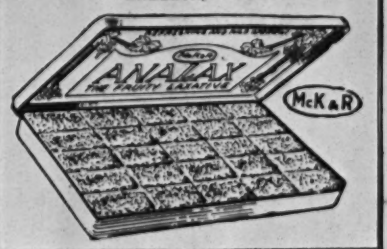

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FILM FLASHES

Mary Miles Minter is in New York. Last Thursday she was the guest of Wilbur Finlay Fauley, the author of Miss Minter's recent "Jenny Be Good" photoplay. Mr. Fauley, who is associated with the New York *Times*, escorted the star through the various departments, with many prominent society women serving on the reception committee.

Constance Binney is about to start on a new Realart picture, the name of which has not been made public up to this time.

Bebe Daniels has completed a new comedy by Elmer Harris. The picture will soon be distributed. Miss Daniels is at present playing under the Realart banner.

Wanda Hawley has finished her portrayal in "The Snob," a motion picture story by Walter Hiers, which will soon be released by the Realart Corporation.

Diana Allen is playing the lead in "Get Rich Quick Wallingford" under the directorship of Frank Borvage. Miss Allen will be remembered as the ingenue in "Heliotrope" and co-star with Monte Blue in "The Kentuckians."

Constance Talmadge is about to appear in "Wedding Bells." It was at first proposed to star Miss Talmadge in "A Butterfly in Harness" but the recent nuptual event of the motion picture player inspired the production of "Wedding Bells" immediately. Salisbury Field is responsible for the scenario. Edgar Selwyn and Wallace Eddinger served as directors.

Jamaica's newest theatre, the Merrick, opened Saturday (the 15th) with Thomas Meighan's "Conrad In Quest of His Youth." The Merrick will play a picture policy patterned after New York's Rialto and Strand programs with tri-weekly change of program on Saturday, Monday and Thursday.

Bessie Love has sailed for England, where she intends to produce a series of Dickens pictures.

Mlle. Dazie, the dancer, is to make her screen debut in W. K. Ziegfeld's picture in which Florence Reed and Tyrone Powers will be featured.

Mme. Nazimova is to appear in a production of "Camille" instead of in "Aphrodite" as previously announced.

"Peace and Quiet," a picture version of a novel by Edwin Milton Royal, has just been purchased by Arthur Zellner for the Metro Corporation, and will be the second Lytell-Garger production to be released. The Royal story as well as the screen version of "A Message from Mars" will be produced almost simultaneously. Bert Lytell will be seen in both pictures.

A third Bert Lytell production is announced. "Junk," a *Saturday Evening Post* story by Kenneth Harris, is the title of the picture vehicle. Maxwell Karger is associated with Mr. Lytell on the directing end, while Arthur Martinelli will have charge of the cameras.

Matt Moore has been engaged by Myron Selznick to play leads opposite Elaine Hammerstein. George Archainbaud will be the director. Among others in the cast Ellen Cassidy, Nora Reed, Lenora Ottinger and Jack Raymond are mentioned. Title of the picture in which these artists will appear is not stated.

William Faversham in the role of a gambler will lead the players in Selznick's "The Sin that was His." In the supporting cast are Lucy Cotton, Pedro de Cordoba, Miss F. Sherman, Lulu Warrenton, Robert Conville and John Burton.

George D. Baker's production of "Without Limit," a Calvin Johnston story which appeared in the *Saturday Evening Post*, under the title of "Temple Dusk," is ready for the public. The filming has just been completed at the Metro Studios.

Sessue Hayakawa in "The First Born" will be seen at the Strand Theatre, New York, during the week of Jan. 30. Production as filmed by Robertson-Cole is rich in Oriental atmosphere, and is adapted from the stage play of the same name which was written and acted by Francis Powers.

Winifred Westover has been engaged to play opposite Conway Tearle in the latter's photoplay "Bucking the Tiger." Henry Kohler directed the production, which is an adaptation of the stage play of similar title. Edward J. Montague attended to the scenario.

"The Sin that was His," a picturization of Frank L. Packard's novel, has been passed upon by the Canadian Board of Review as to scenes and titles. Edmund Goulding is responsible for the picture version.

Dorothy Green, whose last screen appearance was in "The Good Bad Wife," was recently married to Norman November, a lawyer.

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NOTICE is hereby given that Fox Film Corporation is the owner of the dramatic and motion picture rights throughout the world of the poems **"Over the Hill to the Poorhouse"** and **"Over the Hill from the Poorhouse,"** written by Will Carleton. These rights were purchased from the estate of Will Carleton and Harper & Brothers, who were the sole owners thereof.

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FOX FILM CORPORATION.

VAUDEVILLE BILLS

(Continued from Page 23)

SALT LAKE

Pantages—Pop Poulli—Lincoln Vernon—Perry Bussey—6 Venetian Gypsies—King & Irwin—4 Fantinos.

OGDEN

Pantages—Will Morris—Moran Sisters—Hughie Clark—Giddy & Giddy—Boris Fudkin.

DENVER

Pantages—Girl in the Air—Devore & Taylor—Schwars & Clifford—Melody & Youth—Murray Bennett—Powell Troupe.

TRAVEL

Pantages—Fulton & Mack—Charles Moratti Co. Saint & Sinner—Wilson & McEvoy—Joe Whitehead—Sweet Sixteen.

MARCUS LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Grace & Eddie Parks—Ward & Wilson—Rounder of Broadway—Patrice & Sullivan—White, Black & Useless—Ben Linn—Stone & Moyer Sisters. (Last Half)—Lawrence Bros. & Thelma—Shields & Bentley—Barnard & Meyers—Frank & Mazie Hughes—Ward & Gory—Kibel & Kane—Exposition Jubilee Four—Catland.

Victoria (First Half)—Dennis Bros.—Marston & Manley—Johnson Bros. & Johnson—Anger & Adelon—Nearly a Prince. (Last Half)—Girl in the Basket—McDermott & Hagney—Rounder of Broadway—Julia Curtis—Kuma & Co.

Lincoln Sq. (First Half)—Stenard Duo—McDermott & Hagney—Mimic World. (Last Half)—Kara & Sek—Margaret Merle—Rives & Arnold—Marston & Manley—Elliott Best & Sync.

Greeley Sq. (First Half)—Peters & Le Baff—Harry & Nita Rose—Jones & Jones—Chas. Rice & Co.—Callahan & Bliss—Hite, Reflow & Lohr. (Last Half)—????

Delancey St. (First Half)—Lawrence Bros. & Thelma—Sam & Blanch Ross—Jack Reddy—Catland—Lewis & Thornton—Elliott Best Sync. (Last Half)—Aramo—Anthony & Arnold—Rolls & Royce—Friend & Downing—Stone & Moyer Sisters.

National (First Half)—Willie Karbe—Shields & Bentley—Murphy & Plant—Bernard & Meyers—5 Musical Buds. (Last Half)—Dennis Bros.—Fagg & White—Mimic World.

Orpheum (First Half)—Kara & Sek—Ward & Gory—Fagg & White—Gillen, Carlton & Co.—Friend & Downing—Ruloff Rulowa Ballet. (Last Half)—Lamberti—Johnson Bros. & Johnson—Arbitrating Liz—Ward & King—Lyndall Laurell & Co.

Boulevard (First Half)—Swain's Cats & Rats—Zolar & Knox—Eckhoff & Gordon—Koler & Irwin—Kuma & Co. (Last Half)—Willie Karbe—Patrice & Sullivan—Chas. Rice & Co.—Callahan & Bliss—Ruloff, Rulowa Ballet.

Ave. B (First Half)—Lyle & Emerson—Sweeties—Craig & Catto—3 Walters. (Last Half)—Maude Rockwell—Eddie & Grace Parks—White & Black & Useless—Imperial Four—Frank & Mazie Hughes.

BROOKLYN, N. Y.

Metropolitan (First Half)—Kanazawa Boys—Julia Curtis—Arbitrating Liz—Ralph Whitehead—Military Revue. (Last Half)—Leach Wallin Trio—Ben Linn—Knorr, Rella & Co.—Anger & Adelon—Nearly a Prince.

Palace (First Half)—Rawles & Van Kauffmann—Imperial Four—Brower Trio. (Last Half—Helen Vincent—Lyle & Emerson—Sweeties.

Fulton (First Half)—Girl in the Basket—Paramo—Knorr, Rella & Co.—Anthony & Arnold—Lyndall, Laurell & Co. (Last Half)—Maxon & Morris—Walter Kauffman—Military Revue—Lewis & Thornton—Kanazawa Boys.

Warwick (First Half)—Maude Rockwell—Exposition Four. (Last Half)—Walters—Harris & Hollis—Tom Davies & Co.—Murphy & Plant—Hite, Reflow & Lohr.

Boston (First Half)—Louis Leo—Hickey & Hart—Phesay & Bowell—Bell & Belgrave—Criterion Four—Artcraft Revue. (Last Half)—Manikin—Senna & Stevens—Helene Davis—Edna Mae Foster & Co.—Weber, Taylor & Hicks—Rhyme & Rhythm of 1921.

FALL RIVER

(First Half)—Manikin—Senna & Stevens—Helene Davis—Edna Mae Foster—Odiva & Seals. (Last Half)—Louis Leo—Hickey & Hart—Bell & Belgrave—Criterion Four—Odiva & Seals.

HAMILTON, CANADA

Tate & Tate—Williams & Taylor—Eddie Carr & Co.—Adrian—Dancers Supreme.

BALTIMORE, MD.

The Braminos—Play & Castleton—Van & Vernon—Al Shayne—Royal Trio.

HOLYOKE, MASS.

(First Half)—Maxon & Morris—Margaret Merle—Kibel & Kane—Nell McKinley—Rhyme & Rhythm of 1921. (Last Half)—Noel Lester—Morley & Mack—Eckhoff & Gordon—Marshall & O'Connor—Artcraft Revue.

LONDON, CANADA

(First Half)—3 Kanes—Mahoney & Cecil—King & Wyse. (Last Half)—Morton Bros.—Fisher and Hurst—Zelaya.

MONTREAL, CANADA.

Miss Scott—Jerome & Albright—Leila Shaw & Co.—Vardon & Perry—Fisher's Circus.

PROVIDENCE

(First Half)—Dailey Bros.—Allen & Moore—Weber, Taylor & Hicks—Arthur Pickens & Co.—Wm. Dick—Skelly & Heit Revue. (Last Half)—La Vaux—Dorothy Roye—Phesay & Powell—Lyle & Emerson—Mallon & Case—Dance Festival.

SPRINGFIELD

(First Half)—La Vaux—Dorothy Roye—Lyle & Emerson—Mallon & Case—Dance Festival. (Last Half)—Dailey Bros.—Allen & Moore—Arthur Pickens & Co.—Wm. Dick—Skelly & Heit Revue.

OTTAWA, CANADA

Siegel & Irving—Clifton & Kramer—Telephone Tangle—Harry Lee—Lieut. Thetion & Co.

TORONTO, CANADA

Aerial Macks—McConnell & West—Lubin & Lewis—Murray Livingston—Money is Money.

WASHINGTON, D. C.

Harry La Toy—Gene & Katharine King—J. K. Emmett & Co.—Monte & Lyons—Cantor's Minstrels.

"HELLO PEOPLE" RETURNING

CHICAGO, Ill., Jan. 17.—T. Dwight Pepple's "Hello People, Hello," which is at present playing the Meri Garden in the Cadillac Hotel in Detroit, Mich., will close on January 31 and will return to Chicago, where it will be one of the features of a leading local cabaret. The revue is headed by Bert Lewis, who is also managing the production.

VERA GORDON IN LOCKE PLAY

Vera Gordon will start rehearsal on her starring vehicle in Chicago in about twelve weeks, at the conclusion of her vaudeville bookings. Miss Gordon will be seen in a new play by Edward E. Locke. Stanley Price is to be her leading man in the new production, which is scheduled to open about May 9.

TRY-OUT HOUSE RENAMED

The Universal Theatre in Brooklyn, for years famous as a breaking-in ground for acts making their first Eastern showing, or breaking into the business, has been renamed the Sixteenth Street Vaudeville house. A new front and canopy have been built onto the theatre, and a number of electric signs placed on the house.

HOWARD AND CLARK REJOIN

The differences reported to have existed between Joe Howard and Ethelyn Clark have been adjusted, and they have rejoined as partners. They open Sunday at the New Amsterdam, doing a three-act with the pianist from the Howard Revue. The revue plays the Bushwick this week, where it will be restaged so as to allow for Ethelyn Clark's re-entering the act the week after.

COLLINS BOOKS NEW ACTS

Johnny Collins, who recently associated himself with Alf. T. Wilton, has taken under his direction the following acts, all of whom have acquired new vehicles: Montgomery and Allen, assisted by George Kirby, open January 17 at the Coliseum. Phina and company, a new six-people novelty act, opened last week at the Empress, Grand Rapids; Cunningham and Bennett, in "Topical Topics of 1921," and Karl Karey in a new pianologue written by Harry Delf.

TO DO "GOING UP" AGAIN

Henry Bollet will make another production of "Going Up," his vaudeville act, which is a revised and condensed version of the original show. The act was recently forced to close after playing several dates, due to congestion of bookings and other causes. In the new production Jack Kane, who was in the original show, will be featured.

SOBEL GETS ANOTHER HOUSE

Eli Sobel has acquired the City Theatre, Carlstadt, N. J., and, beginning January 20, will inaugurate a three-act split and picture policy there. This is the first time the house has played vaudeville.

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BOBBY HEATH AND ADELE SPERLING

AT

B. F. KEITH'S JEFFERSON THEATRE THIS WEEK

KYRA

With "Passing Show"

E. PEAT SENNA & GUS STEVENS

WASH DAY IN CHINATOWN Direction—MARK LEVY

MURRAY HOWARD AND DAVE HOFFMAN

JUST US TOO?

BOOKED ENTIRE LOEW CIRCUIT Direction—JACK POTSDAM

ED DALY AND HIS TANGLED ARMY

IN VAUDEVILLE

LIVINGSTON TRIO

Comedy Variety Surprise In Vaudeville

THE BRAMINOS

MUSICAL CLOWNS TOURING LOEW CIRCUIT Direction—BRUCE DUFFUS

JACK GREGORY AND CO.

in "NOVELTY LAND"

The Act with a Million Hoops. Working for Mr. Loew. And all Happy. Many Thanks to Mr. Lubin. Enroute to the Coast. Good Bye Broadway.

DOROTHY DOYLE

IN NOVELTY SONG AND DANCE Direction—MANDELL & ROSE

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

SIDNEY AND TOWNLEY

Theatre—*Proctor's 23rd St.*
Style—*Singing, talking and dancing.*
Time—*Seventeen minutes.*
Setting—*One and one and a half.*

The man follows the girl on in "One" and some talk develops the fact that the man's mind is not on his work, for he calls the attention of the girl to a supposed something on her skirt in an endeavor to make her raise it "just a little higher."

She leaves for the subway and the man, saying he'll follow her, makes an exit and the scene goes to "One" showing a very natural looking subway station with the exception of the signs which are burlesqued. The two sit on a bench and some talk preceded a number, "You've Got to Give Them Something to Remember You By," which was delivered with good diction but failed to get much applause.

A change was made by the girl to a short gown of silver cloth and pink, with lavender plumes, pink stockings and silver slippers and a toque of silver and plumes. A pair of pantelettes of silver completed the costume. A double number, finishing with a dance that was neat and graceful, followed and should have received a better hand than it did.

This should have been the finish to the act by all means, as with a little fixing up, it would be a fairly good turn for the better houses but the couple evidently thought they were not giving them enough and it seemed that they dragged in, more than probably, a part of their former act.

In "One" again, the man made an announcement and the girl returned in a very tight burlesque dress of black with no back and wearing a cap and feather. The change was decided as it did not look like the same girl.

The talk that followed embraced many of the stock gags that have been rife the past season and preceding seasons, and is quite a collection.

"Tonsilitis," "The Trail of the Lonesome Spine," which nearly every talking act with a girl is using, "I promised to tell no human being, so listen," "close your eyes and you'll find out what I'm going to give you for Christmas—what do you see?" "Nothing," "That's what you're going to get," and many others. Fally Markus came in for comment although non-professionals never heard of him and many professionals do not even know there is such a person. Neither do the audience know what "the last half's O. K." means, and "cockeyed sardine" grates. A burlesque dance was used for a finish.

The last part removes much of the class from the act. It is not necessary and detracts from the probability of getting the better houses. H. W. M.

WEST AND HAYES

Theatre—*Proctor's 58th St.*
Style—*Black-face.*
Time—*Twelve minutes.*
Setting—*One.*

Claude West, some time ago with Harry Sauber's "League of Nations" is one of the members of this team, and it is very possible that the Hayes member of the act is William Hayes, formerly of LeMaire and Hayes, also at one time of Conroy and Hayes, for the letter-reading bit of those acts, is employed by the combination of West and Hayes.

In fact, that may be put down as the main fault of the act. It uses too many lines that both members have done in other acts. As far as being performers is concerned, Claude West is a dandy black-face comic and Hayes is a capable straight. They have the ability and experience to do a big time act. Some of their present material could be incorporated into new lines. The finish of the act, which is a dance, is very weak, and needs strengthening. G. J. H.

ARTHUR DE VOY AND CO.

Theatre—*Audubon.*
Style—*Comedy playlet.*
Time—*Eighteen minutes.*
Setting—*Three.*

A playlet which entails a number of meaty lines but which has a tendency to lose effectiveness because of a great deal of unnecessary talk is that which is offered by Arthur Devoy and a company consisting of a man and two women. The setting depicts the interior of a home. The couple who occupy it have been married for a number of years, and are about to go to the opera to see "Madame Butterfly." They are to be accompanied by their son, who has been married a year, and his wife.

Suddenly the son bursts into the room and throws a suitcase to the floor, saying that he is through. Questioning on the part of his father, played by De Voy, reveals the fact that the young couple have had a quarrel. At this point the action speeds up somewhat and a number of laughs result from the efforts to bring about a reconciliation. The father tells his son that the key to matrimonial success lies in the ability to deal out mush to the woman, saying that whether or not they believe it all women like to hear how beautiful they are. He adds that this is the reason why he and the boy's mother have been so happy. Meanwhile the mother takes the young wife in hand.

All efforts at a reconciliation seem futile, when the piece takes a sudden twist, the older woman declaring that she has been fed up on her husband's mush for the past twenty-five years. While the older couple are engaged in their quarrel, the youngsters make up, revealing the fact that the real cause of their quarrel had been an argument concerning whether "Madame Butterfly" was married or not.

Following the exit of the son and his wife, the father slowly approaches his better half, and tells her how well she put it over. She admits that she is as crazy as ever over his brand of mush, and when he asks her whether "Madame Butterfly" was married, the piece is brought to a close by her telling him the story of the opera.

The piece is well presented and at its close met with a big hand. De Voy appears as the father, while the woman playing the role of his wife is also well cast. The son does his work effectively, although at times his enunciation is poor and some of his lines cannot be heard in the rear of the house. The young wife is played well. J. Mc.

MERLE HARTMAN

Theatre—*Audubon.*
Style—*Singing.*
Time—*Fifteen minutes.*
Setting—*One.*

A sweet voice, a pleasing personality, and a well presented vocal offering enabled Merle Hartman to go over to one of the best hands of the bill at this house. Before a special drop in one a woman, Miss Hartman's accompanist at the piano, enters. She starts to play and tell in rhyme of the songs that won popularity some years ago. This serves as a medium for the introduction of Miss Hartman, who enters wearing a white evening gown and small bonnet. Her rendition of the songs of yesteryear immediately wins favor, and she gets a grip on her audience at the outset which is never relinquished.

Following a change of dress, the accompanist doing a bit at the piano during the interim, Miss Hartman sings a published number effectively. Several other present day song hits are utilized, all of them being put over effectively, and resulting in such applause that an encore is made necessary. For the latter the two girls offer a duet effectively rendered. The act is both refined and pleasing and should have little difficulty at any of the houses. J. Mc.

CLEAN FILM THE POPULAR ONE

The day for better and cleaner photoplays has arrived. Public demonstration has more than proven this. So claims no less an authority than George Beban, who is about to begin a coast-to-coast tour, making personal appearances with his new picture, "One Man in a Million," and who, during the talk he will make from the stages of the biggest silent drama edifices, will make a plea for the uplift of pictures and the curtailment of sex and vice productions.

During the past few weeks Mr. Beban has received letters, telephone messages and questions asking just what his motive was in so emphatically denouncing the problem photoplay of today. Several film men have gone so far as to intimate that the cleaner and better pictures and general amusement presentations would suffice for the two and three-dollar attractions, but not for the general motion picture theatre public. To which Mr. Beban makes answer: "Since when has the price in a man's pocket governed the measure of his intelligence?"

During the booking tour that Mr. Beban and Sol Lesser made, which extended from Los Angeles to New York and which took in every important exchange centre throughout the country, they screened Beban's latest film product, "One Man in a Million," for the benefit of local exhibitors who contemplated booking the dual attraction of the film and Beban's personal appearance.

In nearly every case local censor representatives were present during the advance exhibition, and Mr. Beban claims that in no instance during the entire tour was mention made of any suggestiveness or the possibility of any eliminations throughout the entire 5,000 feet of footage that comprises the feature. And to further prove that a clean and wholesome love story will "get over" with the so-called "hard-boiled" exhibitors as well as with the general moving picture public, Beban states that they (Mr. Lesser and himself) arrived in New York City with a full 100 per cent. booking record.

Mr. Beban wishes to announce that he is showman enough to govern his routine and talk and advance exploitation and publicity on same so as to erase all signs of so-called "preaching." The star well realizes that no matter how vital a subject may be the public of today do not and will not be preached to—particularly in a theatre where amusement is the first consideration. But Mr. Beban says he has so arranged his talk that the "cleaner and better" pictures subject will be meshed into same and that it will be "put over" with more force and effect than were the tour depending solely upon that vein.

A few catch lines of Beban's talk on the better picture movement are as follows: "I have never made a vice or sex photoplay and never will be a party to the making of one." "I aim to produce pictures that your son and your daughter, your sweetheart, mother and sister, can witness and come out of the theatre with their minds clean!" "If the time should arrive when I am called upon to make problem plays, then I will quit making pictures and drive a truck."

Mr. Beban commences a twenty-week personal tour with "One Man in a Million" the first of the year, opening same at the Branford Theatre, Newark, and from there working Westward to the Coast. This tour will take until early in May to consummate, after which the star will resume his work at his Hollywood studios. While in New York Mr. Beban contracted for several stories which are now being revised into scenario form and which will be ready when he resumes production.

PEGGY MARSH TO SUE AGAIN

Peggy Marsh, former chorus girl, who arrived in this country a short time ago, is about to begin another suit to recover for her son, Anthony, whose father was the late Henry Field, 2nd, a part of the Field millions.

GOLDSMITH HAS RELAPSE

Henry J. Goldsmith, of the law firm of H. J. & F. E. Goldsmith, has had a relapse and is confined to bed once more as a result of a nasal operation for mastoid performed on him recently.

BAKER FINISHES "DUSK"

George D. Baker has completed the most elaborate feature of his career, "Temple Dusk," the *Saturday Evening Post* story by Calvin Johnston. The story called for the utmost of Mr. Baker's directorial ability. He was required to depict a drama laid in such variegated locales as those of a fashionable modiste, a gambling palace, a modest home and a church. Mr. Baker not only directed the feature, but he also wrote the continuity, chose the cast, which is headed by Anna Q. Nilsson and Robert Frazier, and cut and titled the completed film, thereby making "Temple Dusk" a one hundred per cent Baker feature. The lighting and interior effects of "Temple Dusk" are especially noteworthy. They were arranged by Andre Barletier, who, prior to coming to Mr. Baker, was in charge of the camera work on "Earthbound." Mr. Baker has not as yet decided upon the story for the second George D. Baker production. His choice in this respect will not be announced until "Temple Dusk" holds forth as a working title only. This special George D. Baker production will be released by Metro.

The release for January 23 is a drama of the old West produced by Edgar Lewis. "The Sage Hen" is based on the story of the same name by Harry Solter and deals with the struggles of a woman against the narrow and intolerant morality of small towns of the West. It is a story of mother love fighting against heavy odds to bring youthful romance to a happy issue. Miss Brockwell has the part of the mother. It is a character role and is reported to be a powerful and vivid portrayal as rendered by this actress.

Another player who has played leads in some of the big picture successes of the year, who is seen in "The Sage Hen," is Lillian Rich. Miss Rich played opposite H. B. Warner in "One Hour Before Dawn," "Felix O'Day" and "Dice of Destiny." She was featured with Mahlon Hamilton in "Half a Chance." For the remainder of the cast Mr. Lewis selected Alfred Allen, James Mason, Helen Case and the young hero of the story is Wallace MacDonald.

The contribution from the Benjamin B. Hampton studios will be the final number on the Pathe January schedule. "The Killer" is described as a thrilling melodrama revolving about a character who is a killer by nature and instinct. In the story by Stewart Edward White the Killer differs from his great prototype, Lucretia Borgia in his methods of executing his cunningly conceived plots. The poison cup of the historical killer is discarded for the more actionable and melodramatic expedient invented by a modern man.

Frank Campeau is seen in the same role. Jack Conway, Tod Sloan, Frankie Lee, Zack Williams and Frank Haynes are other players who are in the cast of "The Killer."

KAHN'S NEW GUIDE OUT

The Twentieth edition of the Julius Kahn Theatrical Guide, consolidated with Gus Hill's National Directory, will be released on Feb. 15th. The book gives particulars of all theatres, managers' names, seating capacities, stage dimensions, musical directors, newspapers, railroads, hotels, and other information of interest to the theatrical profession. It sells for three dollars.

"PANAMA KID" A PRODUCTION

Taylor Granville and Edgar Allen Wolff are at work on the manuscript of "The Panama Kid," which Granville was to have toured as a vaudeville act, and will convert it into a three-act play, which will open within a short time at Plainfield and Perth Amboy for the Shuberts, who intend, if satisfied, to route the show.

"LIMOUSINE" DOING WELL

"The Girl in the Limousine," with Emma Bunting, is touring the Oklahoma and adjacent territory to good business, and will fill out its contracts to May 15. The Pacific Coast Company of "Limousine" closed its engagement last week.

HOOVER NAMES ROTHAPFEL

Herbert Hoover, Chairman of the European Relief Council, formed for the alleviation of hungry children in Central and Eastern Europe, has named S. L. Rothapfel, director of the Capitol Theatre, New York, chairman of the New York Committee. A meeting of exhibitors and others was held during the early part of last week at the Capitol, and it was decided to set aside January 26th to be known as Moving Picture Day. The industry on that date will devote itself to an appeal for the suffering little ones abroad.

The motion picture industry is financing its own drive and all contributions received will be sent in full to Chairman Hoover. Seventy-two regional directors in as many centers, have been organized into a single unit, and these in addition to S. L. Rothapfel and Dr. Hugo Reisenfeld of the Rialto, head the entertainment and amusement committees. Sub-committees have been named which consist of picture distributors, producers, exhibtors, and players.

C. L. Yearsley has been appointed Chairman of the Greater New York Advertisers' Committee.

SELZNICK CAR INJURES SIX

An automobile owned by Louis J. Selznick, the motion picture producer, injured six persons during the early part of the current week. The police declare that the driver of the car, Ernest Strantz, was drunk at the time of the accident. Gustav Anderson, an electrician connected with the Fort Lee Studios, was in the car with Strantz, when the vehicle came on with "terrific force" at Amsterdam Avenue and 181st Street. Another car driven by Chas. Knisrosch, carrying six passengers, coming toward the Selznick machine, was unable to avoid the onrush and a smashup occurred which sent the occupants to the hospital where their injuries were attended to. At the home of Mr. Selznick, 590 West End Avenue, New York, the producer stated that he was not in the car at the time of the accident, and this was proved by the fact that a police officer was sent to his home and asked to assume charge of his machine.

THOMPSON LEFT $227,797

L. M. A. Thompson, scenic railway builder, who died recently in Glen Cove, L. I., left an estate of $227,797.62, according to figures filed by James N. Gehrig, tax appraiser of Nassau County. The personal estate is valued at $128,585.09, the real estate at $116,151.36, and the debts and expenses of administration amounted to $16,931.83. The scenic railway property at Rockaway Beach is left to the Thompson Scenic Railway Company with a proviso that the widow, Mrs. Ada Nixon Thompson, who is the beneficiary by the will, and receives the residuary estate, be given an annuity of $15,000 for eleven years. The railway property is valued at $115,151.36.

CAREY STOCK CLOSES

ROCHESTER, N. Y., Jan. 14.—The William J. Carey Dramatic Stock Company, at the Victoria Theatre, closed here last week after a two weeks' engagement, the company returning to New York.

Attractions at City Theatres

GOOD TIMES AT THE HIPPODROME
World's Biggest Show at Lowest Prices
MATINEE DAILY
Seats Selling 8 Weeks in Advance

B. F. Keith's PALACE
Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50
ADELAIDE & HUGHES, LINA ABARBANELL & CO., ROBERT EMMETT KEANE, BETH BERI & CO., GALLAGHER & ROLLEY, GEO. M. ROSENER, MASON & KEELER, and others.

GEO. M. COHAN'S THREE BIG HITS

HUDSON THEATRE, West 44th St. Mats. Wed. and Sat.; Evs. 8.30
GEO. M. COHAN'S PRODUCTION OF "THE MEANEST MAN IN THE WORLD"
Mr. Cohan in the Title Role

GEO. M. COHAN Theatre, B'way and 43d St. Evs. 8.30; Mats. Wed. & Sat.
GREATEST MYSTERY OF THEM ALL
THE TAVERN
"WHAT'S ALL THE SHOOTIN' FOR"

Knickerbocker B'way, 38th St. Evs. 8.15; Mats. Wed. & Sat. 2.15
GEO. M. COHAN'S COMEDIANS in the New Musical Comedy
"MARY" ISN'T IT A GRAND OLD NAME

ELTINGE Thea., W. 42d St. Evs. 8.45 Mats Wed. & Sat., 2.30
A. H. WOODS Presents
"LADIES NIGHT"
In a Turkish Bath—A FARCE COMEDY

CAPITOL B'way at 51st St. Edward Bowes, Mgr. Dir.
WEEK JANUARY 16TH
BETTY COMPSON in "PRISONERS OF LOVE"
CAPITOL GRAND ORCHESTRA
Presentations by S. L. ROTHAPFEL

LYCEUM West 45th St. Evs. 8.30 Mats. Thurs. and Sat. 2.30
DAVID BELASCO Presents
INA CLAIRE By Avery Hopwood In a New Comedy
THE GOLD DIGGERS

REPUBLIC W. 42nd St., Eves. 8.20 Mats. Wed. and Sat.
TOM GOLDEN Presents
GRACE LARUE & HALE HAMILTON In a Selfish Comedy
DEAR ME!

OLYMPIC 14th Street, Near 3d Av.
THIS WEEK
TEMPTERS
Next Week—CABARET GIRLS

BROOKLYN THEATRES

Gayety Theatre Throop Ave. & Broadway
CABARET GIRLS
Next Week—WHIRL OF MIRTH
EVERY SUNDAY TWO BIG CONCERTS

Empire Theatre
Ralph Avenue and Broadway
SOCIAL MAIDS
Next Week—AL REEVES JOY BELLS

STAR Jay nr. Fulton St. Mat. Tel. Main 1893. Daily
Tiddle-de-Winks
Wrestling Every Thursday Night
Direction—GEORGE BOTHNER
EVERY SUNDAY 2 BIG CONCERTS

Casino Theatre
JINGLE JINGLE
Next Week—SPORTING WIDOWS

BURLESQUE ROUTES

COLUMBIA WHEEL

Al Reeves Joy Bells—Hurtig & Seamon's, New York, 17-22; Empire, Brooklyn, 24-29.
Abe Reynolds Revue—Orpheum, Paterson, 17-22; Majestic, Jersey City, 24-29.
Best Show in Town—Columbia, Chicago, 17-22; Berchell, Des Moines, Iowa, 23-26.
Bostonians—Lyric, Dayton, 17-22; Olympic, Cincinnati, 24-29.
Bowery—Empire, Newark, 17-22; Casino, Philadelphia, 24-29.
Bon Tons—Grand, Hartford, 17-22; Jacques, Waterbury, 24-29.
Big Wonder Show—Gayety, Pittsburgh, 17-22; Park, Youngstown, O., 24-26; Grand, Akron, 27-28.
Dave Marion's Own—Gayety, Rochester, 17-22; Bastable, Syracuse, 24-26; Gayety, Utica, 27-29.
Ed Lee Wrothe's Best Show—Miner's Bronx, New York, 17-22; Orpheum, Paterson, 24-29.
Flashlights of 1920—open, 17-22; Gayety, St. Louis, 24-29.
Follies of the Day—Gayety, St. Louis, 17-22; Columbia, Chicago, 24-29.
Folly Town—Casino, Boston, 17-22; Columbia, New York, 24-29.
Girls de Looks—Casino, Philadelphia, 17-22; Hurtig & Seamon's, New York, 24-29.
Girls of the U. S. A.—Majestic, Jersey City, 17-22; Perth Amboy, N. J., 24; Plainfield, 25; Stamford, Conn., 26; Park, Bridgeport, 27-29.
Girls from Happyland—Peoples, Philadelphia, 17-22; Palace, Baltimore, 24-29.
Golden Crooks—Star, Cleveland, 17-22; Empire, Toledo, O., 24-29.
Hip Hip Hooray Girls—Olympic, Cincinnati, 17-22; Star & Garter, Chicago, 24-29.
Hits and Bits—Berchell, Des Moines, Iowa, 16-20; Gayety, Omaha, 24-29.
Harry Hastings Big Show—Bastable, Syracuse, 17-19; Gayety, Utica, 20-22; Gayety, Montreal, Can., 24-29.
Jollities of 1920—Star & Garter, Chicago, 17-22; Gayety, Detroit, 24-29.
Jack Singer's Own Show—Gayety, Detroit, 17-22; Gayety, Toronto, Ont., 24-29.
Jingle Jingle—Casino, Brooklyn, 17-22; Peoples, Philadelphia, 24-29.
Lew Kelly Show—Gayety, Kansas City, 17-22; open 24-29; Gayety, St. Louis 31-Feb. 5.
Mollie Williams' Own Show—Gayety, Montreal 17-22, Empire, Albany, 24-29.
Maids of America—Empire, Albany, 17-22; Gayety, Boston, 24-29.
Million Dollar Dolls—Gayety, Boston, 17-22; Grand, Hartford, Conn., 24-29.
Powder Puff Revue—Gayety, Toronto, Ont., 17-22; Gayety, Buffalo, 24-29.
Peek-a-Boo—Palace, Baltimore, 17-22; Gayety, Washington, 24-29.
Parisian Whirl—Empire, Toledo, 17-22; Lyric, Dayton, 24-29.
Roseland Girls—Stamford, Conn., 19; Park, Bridgeport, 20-22; Empire, Providence, 24-29.
Rose Sydell London Bells—Park, Youngstown, 17-19; Grand, Akron, 20-22; Star, Cleveland, 24-29.
Snappy Snaps—Gayety, Buffalo, 17-22; Gayety, Rochester, 24-29.
Social Maids—Empire, Brooklyn, 17-22; Empire, Newark, 24-29.
Step Lively Girls—Gayety, Omaha, Neb., 17-22; Gayety, Kansas City, 24-29.
Sporting Widows—Columbia, New York, 17-22; Casino, Brooklyn, 24-29.
Town Scandals—Jacques, Waterbury, 17-22; Miner's Bronx, New York, 24-29.
Twinkle Toes—Gayety, Washington, 17-22; Gayety, Pittsburgh, 24-29.
Victory Belles—Empire, Providence, 17-22; Casino, Boston, 24-29.

AMERICAN WHEEL

All Jazz Revue—Howard, Boston, 17-22; New Bedford, 24-26; Fall River, 27-29.
Bathing Beauties—Gayety, Minneapolis, 17-22; Gayety, St. Paul, 24-29.
Beauty Trust—open, 17-22; Gayety, Minneapolis, 24-29.
Beauty Revue—Grand, Worcester, 17-22; Plaza, Springfield, 24-29.
Broadway Belles—Cadillac, Detroit, 17-22; Englewood, Chicago, 24-29.
Big Sensation—Empire, Cleveland, 17-22; Avenue, Detroit, 24-29.
Cabaret Girls—Gayety, Brooklyn, 17-22; Olympic, New York, 24-29.
Cute Cuties—Gayety, Milwaukee, 17-22; Haymarket, Chicago, 24-29.
Follies of Pleasure—Bijou, Philadelphia, 17-22; Star, Brooklyn, 24-29.
French Frolics—New Bedford, 17-19; Fall River, 20-22; Grand, Worcester, 24-29.
Girls from Joyland—Gayety, Louisville, 17-22; Empire, Cincinnati, 24-29.
Girls from Follies—Lyceum, Columbus, 17-22; Empire, Cleveland, 24-29.
Grown Up Babies—Avenue, Detroit, 17-22; Academy, Pittsburgh, 24-29.
Hurly Burly—Haymarket, Chicago, 17-22; Park, Indianapolis, 24-29.
Jazz Babies—Gayety, Baltimore, 17-22; open 24-29; Bijou, Philadelphia, 31-Feb. 5.
Joy Riders—Standard, St. Louis, 17-22; Century, Kansas City, 24-29.
Kewpie Dolls—Englewood, Chicago, 17-22; Standard, St. Louis, 24-29.
Kandy Kids—open 17-22; Trocadero, Philadelphia, 24-29.
Lid Lifters—Penn Circuit, 17-22; Gayety, Baltimore, 24-29.
Mischief Makers—Trocadero, Philadelphia, 17-22; Majestic, Scranton, 24-29.
Monte Carlo Girls—Reading, Pa., 20; Grand, Trenton, 21-22; Bijou, Philadelphia, 24-29.
Naughty Naughty—Cohen's Newburgh, 17-19; Cohen's, Poughkeepsie, 20-22; Howard, Boston, 24-29.
Pat White's Gayety Girls—Gayety, Milwauee, 17-22; Haymarket, Chicago, 24-29.
Parisian Flirts—Binghamton, N. Y., 17-19; Elmira, 20; Niagara Falls, 21-22; Star, Toronto, Ont., 24-29.
Puss-Puss—Academy, Pittsburgh, 17-22; Penn Circuit, 24-29.
Razzle Dazzle—Majestic, Scranton, 17-22; Binghamton, N. Y., 24-26; Elmira, 27; International, Niagara Falls, 28-29.
Round the Town—Empress, Cincinnati, 17-22; Lyceum, Columbus, 24-29.
Record Breakers—Plaza, Springfield, 17-22; Holyoke, 24-25; Greenfield, 26; Miles, Schenectady, 27-29.
Some Show—Empire, Hoboken, 17-22; Cohen's, Newburg, N. Y., 24-26; Cohen's, Poughkeepsie, 27-29.
Social Follies—Academy, Buffalo, 17-22; Cadillac, Detroit, 24-29.
Stone & Pillard's—Century, Kansas City, 17-22; open 24-29; Gayety, Minneapolis, 31-Feb. 5.
Sweet Sweetie Girlies—Star, Toronto, Ont., 17-22; Academy, Buffalo, 24-29.
Tittle Tattle—Park, Indianapolis, 17-22; Gayety, Louisville, 24-29.
Tiddle de Winks—Star, Brooklyn, 17-22; Empire, Hoboken, 24-29.
Tempters—Olympic, New York, 17-22; Gayety, Newark, 24-29.
Tidbits of 1920—Gayety, Newark, 17-22; Reading, Pa., 27; Grand, Trenton, 28-29.
Whirl of Mirth—Greenfield, 19; Miles, Schenectady, N. Y., 20-22; Gayety, Brooklyn, 24-29.

KIDDING THE BLUE LAWS

NASHVILLE, Tenn., Jan. 17.—A law prohibiting amusements on Sunday is pending before the Tennessee Legislature, and should it fail there are two more laws of similar nature that have been prepared. However, a number of senators and representatives have framed a series of ridiculous amendments and by-laws which would tend to completely annihilate any "blue laws" that might be enacted. Among other things amendments to prohibit preachers from preaching on Sunday, cars from running, husbands from kissing their wives, choirs would be prohibited from singing, and one amendment would even prevent people from paying their fines and penalties. Representative E. C. Norwall heads the movement to kill the blue laws, which are being sponsored by Noah Webster Cooper, a religious fanatic, who has the aid of several religious and semi-religious organizations, cults and societies.

BIG THEATER FOR KIDS

August Heckscher and his wife of New York have donated $4,000,000 to the Society for the Prevention of Cruelty to Children, half of which will be used for the construction of a Children's Theatre. The new house will be situated on the block front of Fifth Avenue between 104th and 105th Streets, facing Central Park, New York City. So far as it is known there is no theatre in the United States devoted exclusively to children, and the innovation on the part of the philanthropists will be watched with a great deal of interest. An open air roof playground will be maintained, together with swimming pools and other features dear to the heart of childhood. Plans for the construction of the building have been filed by Maynicke and Franke, architects.

GRACE GEORGE IN NEW PLAYS

Grace George comes to the Playhouse shortly with a series of matinees, at which she will produce a number of new plays. Among them will be "The New Morality," a comedy by Harold Chapin. Lawrence Grossmith, Ernest Lawford and Katherine Cornell will be in the cast. The author will be remembered for his play, "The Marriage of Columbine," which was produced some seasons ago at the Punch and Judy Theatre. Mr. Chapin was killed early in the war.

KELLY COMEDIES INCORPORATED

Kelly Comedies Incorporated, a new film concern capitalized at $50,000, with Leo A. Karney as president, Jack Kelly as vice-president, and Ralph Savage as secretary and treasurer, was incorporated last week, with offices at 158 W. 45th street. Production is to start immediately.

PENN CIRCUIT

Monday—Johnstown, Pa.
Tuesday—Cumberland, Md.
Wednesday—Altoona, Pa.
Thursday—Williamsport, Pa.
Friday—Lancaster, Pa.
Saturday—York, Pa.

"SOWN BROADCAST" PRODUCED

"Sown Broadcast," a play in three acts taken from the Yiddish of Sholom Aleichem, produced at the Jewish Art Theatre on January 14th, under the direction of Mark Arnstein. The story tells of the transition of a family from the poverty and strife of small time life to the whir of the city, with the coming of good fortune, and the disastrous effects that the poisonous "intellect" so called of the city has upon the mind of the family. We see children, once loyal and tender now grown apart because their parents fail to keep up with the newly found "ideals" they have become imbued with. We see a home once happy and peaceful disrupted and left abandoned, and two old people who have devoted a lifetime to the rearing and care of children left in their old age alone and deserted by them.

Mayer Shalant is a Jew, who like many of his people, becomes prosperous because he possessed a little more business sagacity than his neighbor. Having acquired a large fortune, he moved from his small town home to the big city, where he lavished his good fortune upon his children, giving them everything they desired. Education, money, luxuries were lavished upon them, but the city and their prosperity are too much for them, and we find them growing apart. One of the sons becomes a habitue of the "high" life of the city's underworld. Another son becomes an adherent of radicalism, a third is absorbed in Zionism, and a fourth son is mentally absent. One daughter seeks only the educational advantages of the universities of the world, while another wants the freedom of Bohemian existence. So of his six children not one adheres to the traditions of his people, not one has a saving grace, not one has learned, despite the educations they have acquired, to respect the old age of their parents.

Time passes and we find Meyer and his wife left alone by their children, who have flown to other lands seeking the satiation of their desires. Brooding over his failure, despite his success, Meyer loses his mind, his last words being, "Where are my children? My God, I have none." Jechiel Goldsmith as Meyer gave an excellent performance of the father, growing steadily unwrought in mentality. Bina Abromowitz as the mother showed to advantage, as did Anatol Vinogradoff, Lisa Varon, Henrietta Schnitzer, Lazar Freid Isador Elgard, and Louis Shapiro as the children. But to Anna Appell and Max Schulnik, who handle the comedy parts of the show, goes the credit for the biggest individual hits in the show. Schulnik, by his portrayal of two divergent parts, showed his mastery of make-up and character absorption. The play could be strengthened by a more realistic finish to the second act, the curtain on this being too weak, and by a more carefully studied finish to the last act, as it looked crude when reviewed.

CHURCH TO SHOW PICTURES

CHICAGO, Jan. 15.—The Methodist Episcopal Church here is to go into the motion picture business for which purpose it is taking over a four-story structure for the manufacture of religious and missionary films for church, Sunday school, and community work. The pictures to be shown will have plenty of human interest, but those featuring divorce, crime, and indecent dressing will be tabooed. Among films which have already been passed by the board of censors in charge of the movement are ones featuring Mary Pickford, William S. Hart, Lillian Gish, Charles Ray, Gloria Swanson, Wallace Reid, Mary Miles Minter, Shirley Mason, Robert Warwick, Marguerite Clarke, Roscoe Arbuckle, and Forbes Robertson.

SAM MOTT CRITICALLY ILL

SACRAMENTO, Jan. 17.—Sam Mott, a old time theatrical man at one time on the staff with Emersons Minstrels and of late connected with numerous traveling shows, also owner of state right moving pictures, was stricken last week while in Sacramento with paralysis, while on the street. He was at once removed to the hospital and late reports state he is in a critical condition.

CORT TO DO "LOTUS GIRL"

John Cort hereafter will confine himself to one production a season and has "The Lotus Girl," an Oriental operetta by Dr. Irwin Cortland, a Viennese composer, lined up for next season. Dr. Cortland wrote both book and score.

DEATHS

RICHARD DORNEY, well known as a theatrical manager in the day of Augustin Daly, died last Sunday at his home in the Bronx. Dorney, who was seventy-nine years of age at the time of death, had been associated with the Daly interests from 1867 to 1899, after which he became manager for Ada Rehan, and later for James K. Hackett. He is survived by his second wife.

HENRY LOTZ, acrobat, died at his home, 21 Troutman street, Brooklyn, on January 7 from the effects of blood poisoning. He was ill but a few days. Years ago he was associated with two other brothers and was billed as the Three Lutz Brobthers, traveling successfully in all parts of the United States and Canada. At the time of his death he was fifty-seven years of age, and was employed as a lithographic pressman. He was buried at Lutheran Cemetery. His wife, a sister and one brother survive him.

Miss Lottie Gibbons
WHO DIED DEC. 26 AT PITTSBURGH, PA.

"Heaven has called you, old pal o' mine,
Your troubles are o'er and care left behind,
Memories of your dear friendship have a place in my heart,
Tho' the mysteries of the beyond are keeping us apart,
And loving thoughts of you with me will never cease,
So as it was God's will, may your soul rest in peace."

SHIRLEY MALLETTE

JOHN A. LOTTER, acrobat and foot juggler, died at his home in Norwich, Conn., on January 11. For many years he was connected with Heywoods Mastodon Minstrels, traveling continuously throughout the West and South, where he was widely known. Prior to his association with that organization, he was a recognized favorite with outdoor circus shows. Interment took place in St. Mary's Cemetery, at Norwich, Conn.

SIGNOR HONSATTO, a grand opera tenor, died as the result of a heart seizure on the stage of the Opera House in Nice, France, during a performance there on December 29.

JACK BOSTOCK, one of the owners of Bostock and Wombwell's menagerie, in Scotland, was killed in an accident at Hednesford, while riding on a motorcycle that collided with a wagon. Bostock, who was born in Glasgow, was thirty-one years old.

GERVASE ELWES, English concert tenor, was killed in an accident today. In an effort to recover his overcoat which semed to have fallen on the tracks, be bent over too far and the cars struck him. His wife was with him at the time of the accident. He was to appear at Aeolian Hall last Thursday.

HENRY LARKINS, on the advertising staff of the Amphion Theatre of Brooklyn, passed away at his home on Jan. 8. He died of pneumonia at the age of forty-eight. Since he entered the show business as a very young man, he has been connected with various amusement houses in publicity capacity.

LETTER LIST

GENTLEMEN

Abbott, Geo. S.
Aldridge, Arthur
Basquez, Emili
Barr, A. E.
Bertrand, Frank
Bradford, Harry
Bertelsen, Anders
Burke, Calvin
Cabana, Wilfred
Clifford, Ray
Cuneo, Andrew
Dingle, Tom
Daughters, Leon
Dale, Johnny
Dube, Leo
Evol, Jean
Ferns, Eddie
Faltus, V.
Frothingham, Alfred M.
Going, W. J.
Gilbert, Jas.
Hill, F. P.
Hart, Shakespeare (Pkg)
Hillier, Al
Holden, Wm.
Heron, Louis K.
Lester, Chas.
Logan, A. L.
Lansdowne, Robt.
Midgely, Raymond
Mokelke, Ed
Minnett, Junius E.
Monk the Merry Co.
McCormick, J. A.
Riche, Tom
Roberts, Dick
Raminos, F. B.
Searles, S. H.
Somers, Perine
Turnour, Jules
Thompson, Mark
Tannehill, Ed
Underwood, Franklyn
Webb, Walter
Yockney, J. C. E.

LADIES

Arnold, Theresa L.
Burton, Gloria
Boyer, Billy, Mrs.
Bond, Gertrude
Collins, Vivian H.
Corbin, Lillian
Devereaux, Jean
Forcellin, Marie
Fisher, Madeline
Gordon, Shirley
Hammon, Edna
Howard, Flo
Helms, Jane
Jackson, Anna
Josepson, Lockie
King, Miss A. M.
Searles, Mrs. S.
Lorraine, Peggy
Lampell, Florence
May, Stella
Melville, Jerry, Miss
Menzie, Florence
Martin, Margie
Neave, Margaret
Nash, Mae
Parks, Edna
Roberts, Miss E.
Remsen, Alice
Rovet, Jean
Rund, Ruth
Salroy, Mrs. W. A.
Williams, Rosie

E. F. ALBEE, President — J. J. MURDOCK, General Manager — F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

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